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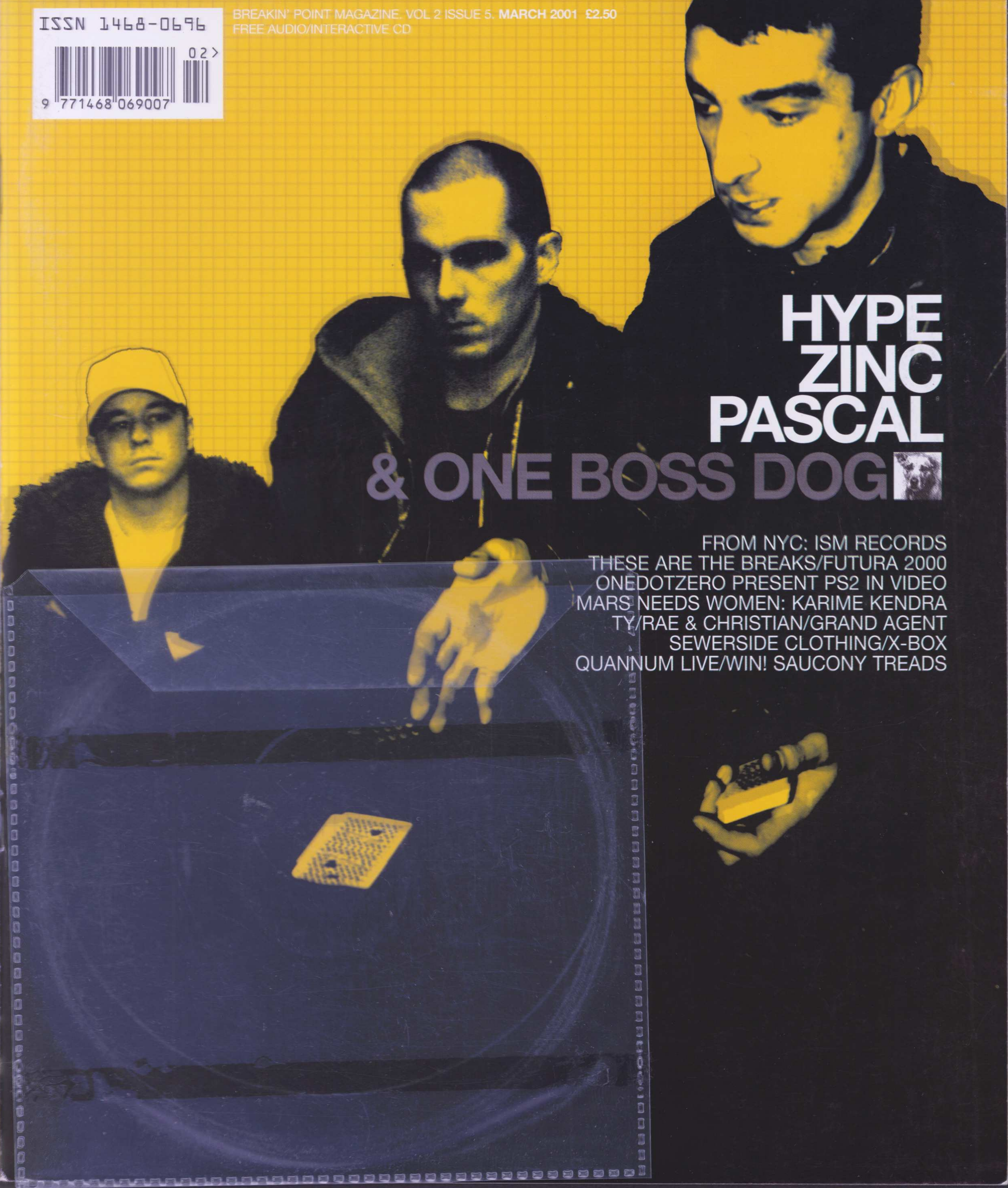

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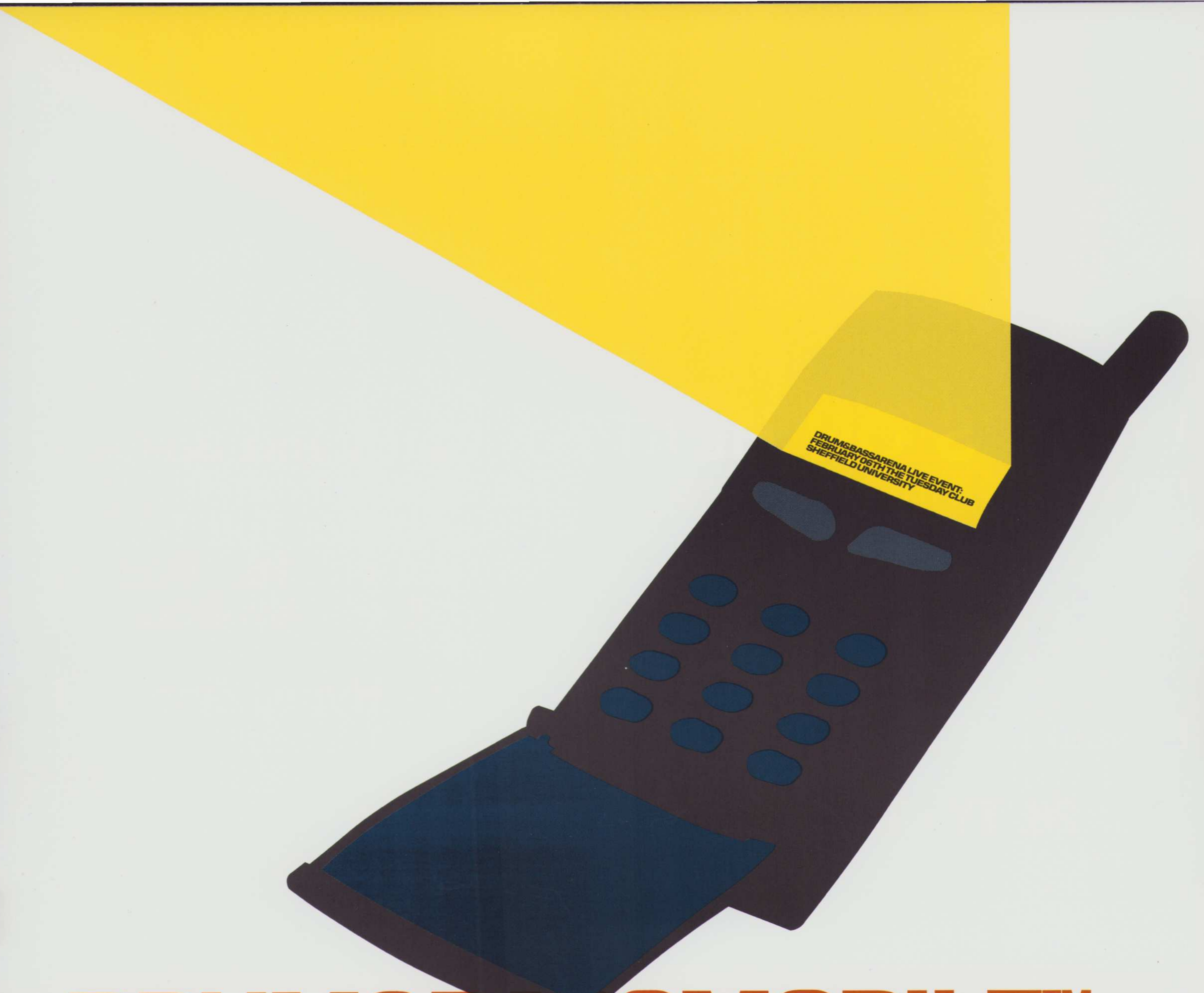
BREAKIN' POINT MAGAZINE VOLUME 2 ISSUE 5 - MARCH 2001

WHAT'S ON HEAT?

7. Watch This Space - news and strange views
12. The Pages That Tell You What's On The CD - take a link
14. Alterior Tuff Treads - Dunlop Greenflash back for action
16. Rae & Christian - on Bobby Womack, not on hip-hop
18. phoneheads@the.inter-net.view - e-mail banter about crap football teams
20. True Playaz - Hype, Zinc and Pascal in Hackney
23. One In 10 - Top 10 excitement
24. Eye Strain - Stylefile and G-Stone throw the book at us
26. TY - Talks film, dance and song
28. These Are The Breaks - Bombjack, Cash Money and bisexual freaks in NYC
30. Manifesto: Futura 2000 - shows off his book
32. ism Records profile - ABC to NYC
36. Breakbeat Science profile - US record shop and label runnin' tings
38. Grand Agent - Philing in
40. Mars Needs Women: Karime Kendra - Beaver patrol
42. Sewerside clothing - Artist Mao Mao takes his own.........
44. Consoled Out - X-Box previewed, Gunman Chronicles sessioned
46. Virus v Ram at Fabric - Party mayhem
48. Single/EP reviews - 60+ records checked out
52. Album/Compilation reviews - 40+ albums analyzed
56. Quannum Live - Lyrics Born, Chief Xcel and Shadow perform and talk
58. Subscription - Signing up



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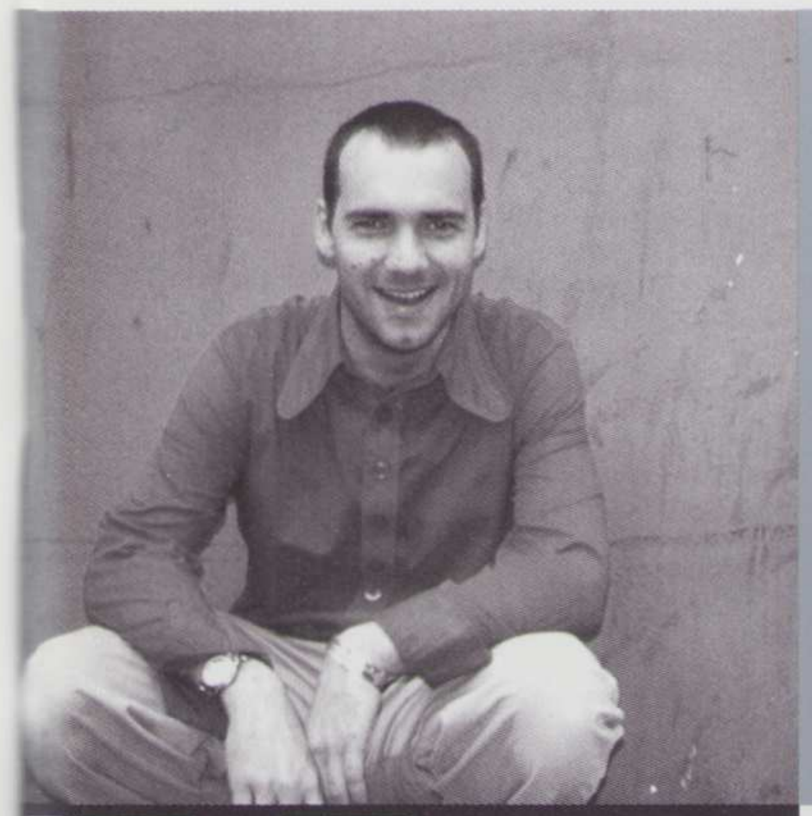
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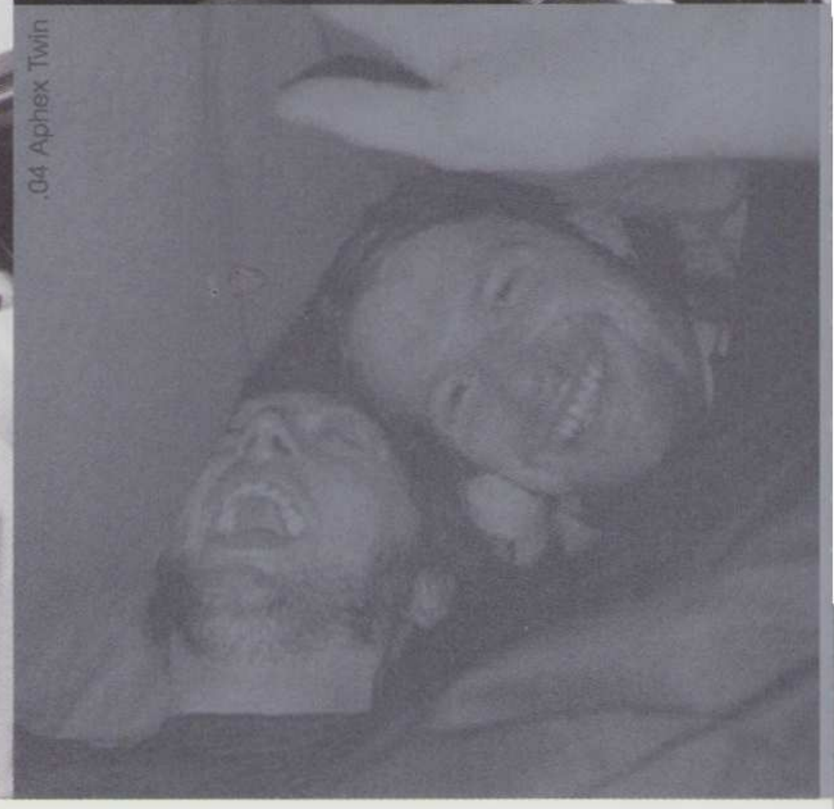
.03 Big Daddy Kane


.04 Aphex Twin

.01 www.breakinpointmag.co.uk
That's us, our website and like the Popeye show it's all new and does this and that. Subscribe on line, join our mailing list, send us e-mails and generally have a tat. With the look of Plus Two Studio and the sounds of Total Science boy wonder Quiff, it's a communal centre for those who are troubled. Go and reach your Breakin' Point kids!

.02 ADDICT SHOPPED TO THE FIVE O!
Sounds scandalous doesn't it? Addict, one of the UK's longest serving QUALITY clothing labels in trouble with the law. Nothing to do with that actually they've opened a shop called the 00000STORE somewhere near the Lizard Lounge in Southampton, if you know where that is. Opened just before Christmas it's gonna kick arse into the world of clothes shopping. So why pay them a visit? Check some of the labels that are on their hangers down there:- Charizmatik (LA) apparently the sickest and most original you'll find. The Five O Store is the first in Europe to stock! Milkcrate (NYC) from the roots of the NYC hip hop scene. Hold yourself together! Fuct (LA) exclusive! Dorothys Fortress (LA) Fuct at your service again! Ipath Shoes (USA) somewhere inbetween a Clarks Wallabe and a skate shoe they say (You've lost me there)! YMC (UK) the best of homegrown threads! ACC (UK) Addicts own! Haze (NYC) things are unclear! X-Large (LA) still going very strong King Kong! Addict (UK) you want us to explain? Subfreakie (LA) packaging at its best! Whilst they've got a lot of other top labels absolutely rockin' the socks off anything else out there, Addicts own doesn't dissapoint. Their catalogue looks proud as usual with Sympatex Parka jackets, reversibles, Trak System pants, shirts tees, hoodies, sweats (I will in a minute) and rucksacks all fit for a King or a Scarecrow! On the club tip their ABC nights still run strong on the last Monday of every month at the Rhino Club, Southampton. Grand Centrals Aim is still very much involved in the night which comes with a heavy one at the end of January with Scratch boys Matt Smooth and Rob Mac and Mr Thing (gets around a bit don't he?) plus local bod Defikew. Now I'd say it's pretty obvious that the music's going to be both upfront and nostalgic and generally groovy although £8 and £7 for a Monday night seems a bit steep. Big night though! ABC it's easy as................

.03 COME TO DADDY!
It's time to be taught a lesson, the shit's really gonna hit the fan when the legendary 'black gentleman vampire' Big Daddy Kane pops in to dish out the pain and pay us all another 'soon come' visit at DJ Pogos The Lyrical Lounge. The gig at Kings Cross venue Scala happens on Thursday the 22nd February and the cost (not that this should come into consideratuion) on the door is £6 with a flyer (sporting the great don himself) and proof of poverty i.e. student card, bus pass or bank statement. £10 if you get a ticket from those people who sell tickets, www.ticketweb.co.uk or £12.50 to anyone who can't be bothered to book a ticket and take a chance on actually being able to get in on the roadblock night. Joining Big Daddy Kane will be Mary Pearce, one of London Towns busiest and longest serving vocalists. Lead and backing vocal outings include side by side work with Courtney Pine, Gabrielle, Kelli Le Roc and Grace Jones. DJ Pogo himself is there, 279, The Lyrical Lounge band while TY, fresh from dropping his timeless long player 'Awkward' hosts for you. Lyrical Lounge continues to rock on, hitting hard and dangerous for the new year and with support from the National Lottery through the Arts Council of England and London Arts it's gotta be worth going to any event supported by an organisation who doesn't plough money into rediculous dome shaped venues situated in Greenwich or people who chop cows in half? You money people are really getting to know your shit. And if that wasn't enough..........

.04 COME TO DEDBEAT.......... WITH DADDY!
It seems the Big Daddy is sticking round for a few days and showing his face at the DEDBEAT WEEKENDER which takes place on the 23rd, 24th and 25th February, giving 1800 people the chance to lose everything at the Vauxhall Holiday Park in Caister near Great Yarmouth. The seaside venue is already home to the soul weekenders but on this particular weekend will play host to some of the fattest in hip-hop, beats, breaks, drum & bass courtesy of event organiseres bigshoecorp.com who've also got a tidy website where you can purchase tee shirts and look at images of trainers amongst other things.

Entry to the Dedbeat weekender includes 4 star holiday park accommodation (bookings must be made as 4, 6 and 8 berth or limited space for numbers of 2's and 3's), all chalets are fully self catering, heated and en suite (which means you don't have to hum it all weekend), TV, cooker, kettles, hair dryers, free sex and three rooms of heavy beats. The weekend ticket also entitles you to use of all the parks facilities including a tropical swimming pool! And then there's a bowling alley, amusement arcade (cancel gamblers anonymous session), pool hall, gym & sauna. Now, evidence of a 'money grabbing-free' organisation is in place in the shape of Dedbeats free event programmes (yeah free not three), so you don't have to be digging deep for another fiver to find out what time Mr Thing is doing his thing (cause you will be checkin' that shit won't you?) or Peshay is rollin' them lines (bass lines). Also if you check the flyer there's no Budweiser, no dotcom's, no Evian or any other coporate sponshorships and logos. In the words of the Dedbeaters, it's about the music not the cash. DJ's and performers I hope your fees are reasonable. So who's playin'?

ROOM A - Beat Ranks, BIG DADDY KANE, THE PHARCYDE, RED SNAPPER live, ROOTS MANUVA, UGLY DUCKLING, MR COMPLEX & L-FUDGE, PESHAY, DJ VADIM , MR. THING , KELA, ANDY SMITH (PORTISHEAD), FIRST RATE, MIXMASTER MORRIS, MR SCRUFF, LUKE VIBERT, MARK RAE (RAE & CHRISTIAN), PATRICK FORGE, KEB DARGE, COLIN DALE, THE PSYCHONAUTS, FLYTRONIX, HEFNER live (Inertia Records), BEYOND THERE, P BROTHERS, BBE RECORDS, STRUT RECORDS, PRONE & TOKEN

ROOM B - Pulse Ranks, 2 LONE SWORDSMEN live, ANDREW WEATHERALL, KEITH TENNISWOOD, KITBUILDERS live, MAT CARTER, BASS JUNKIE live, SONS OF SLOUGH live

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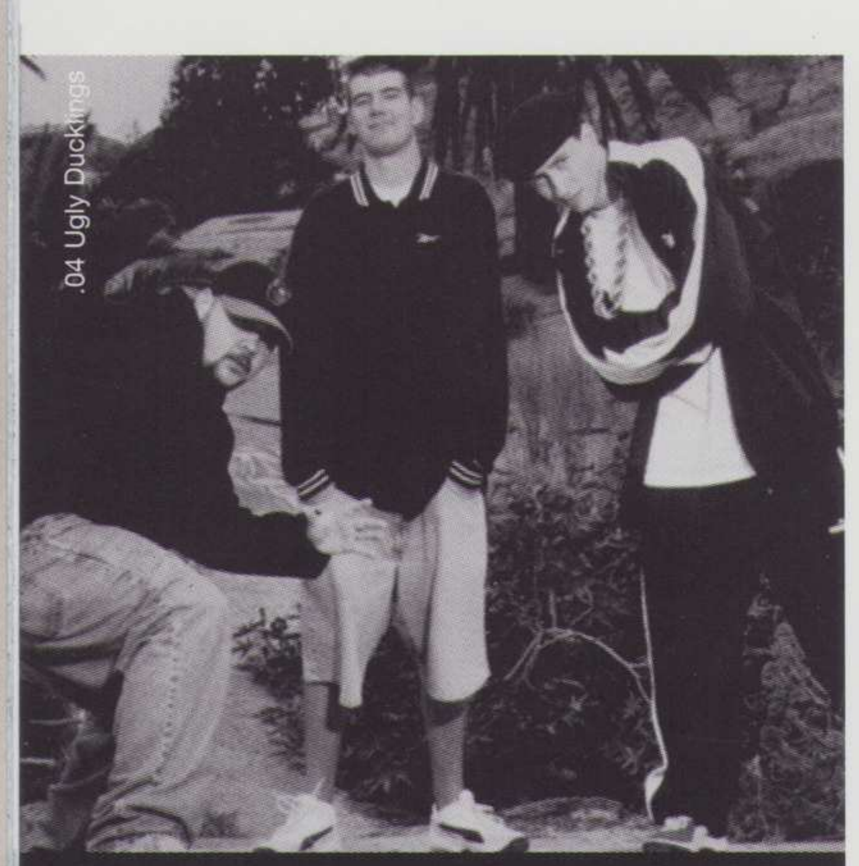

.04 Ugly Ducklings

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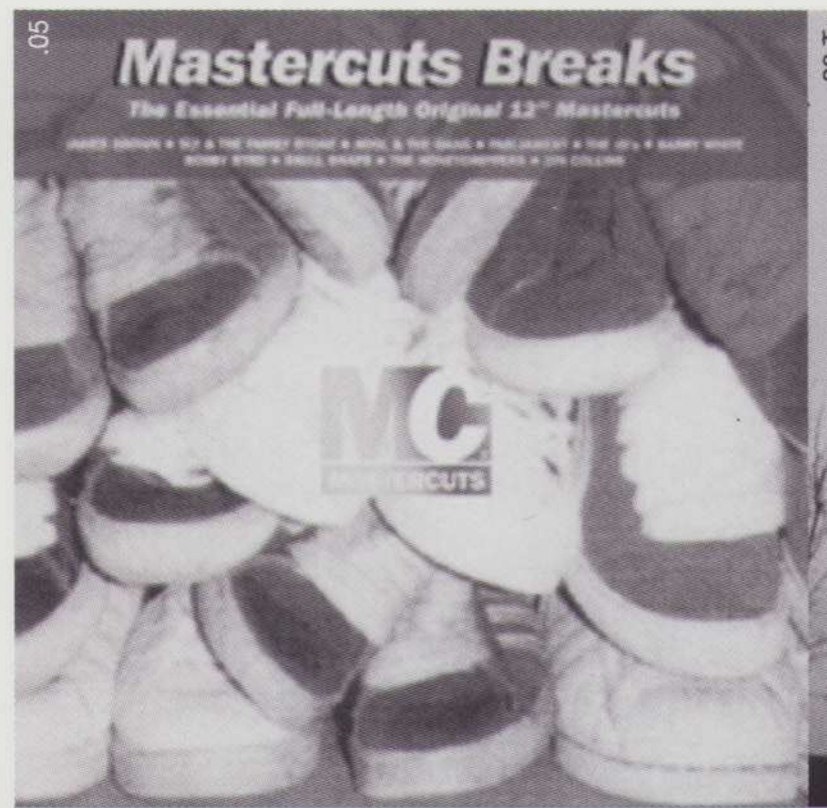

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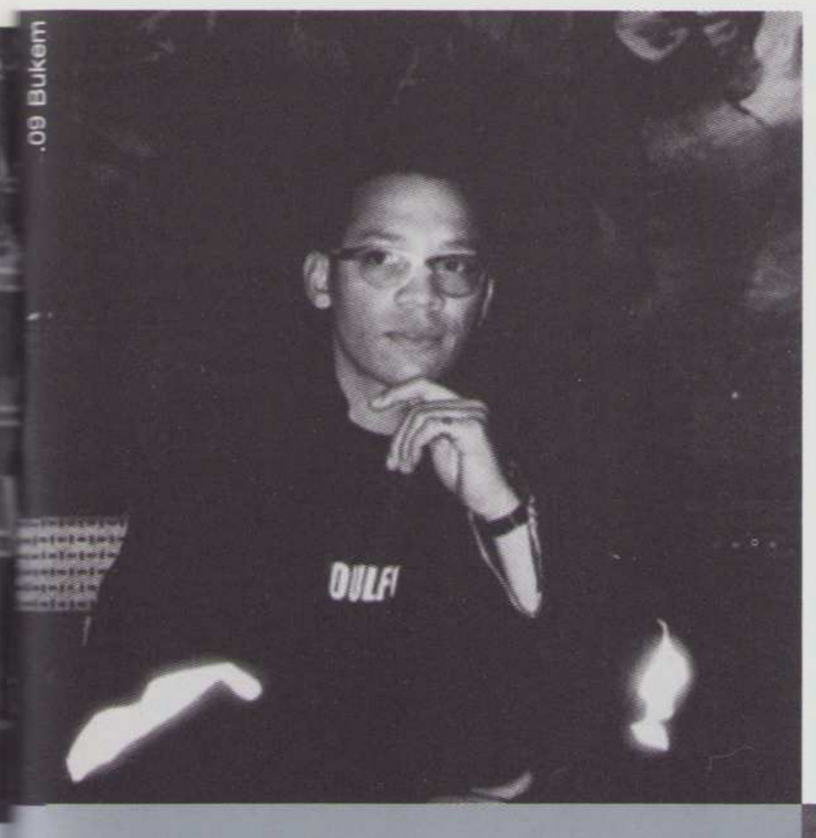

.09 Bukem

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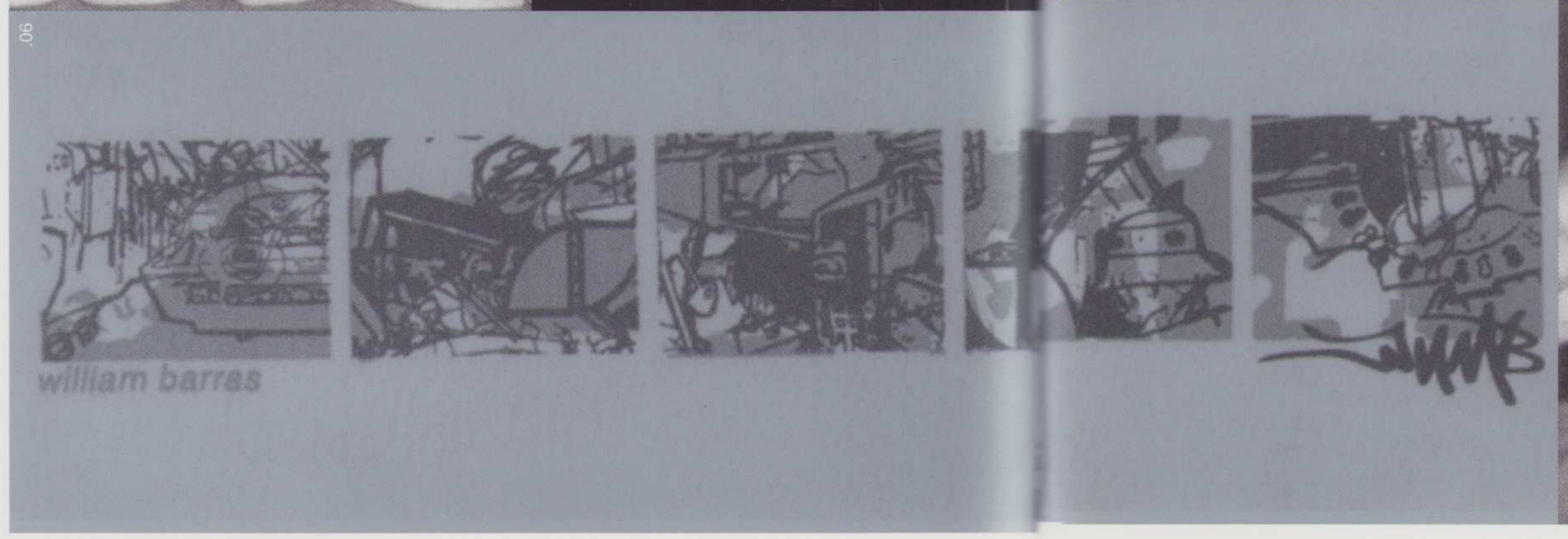

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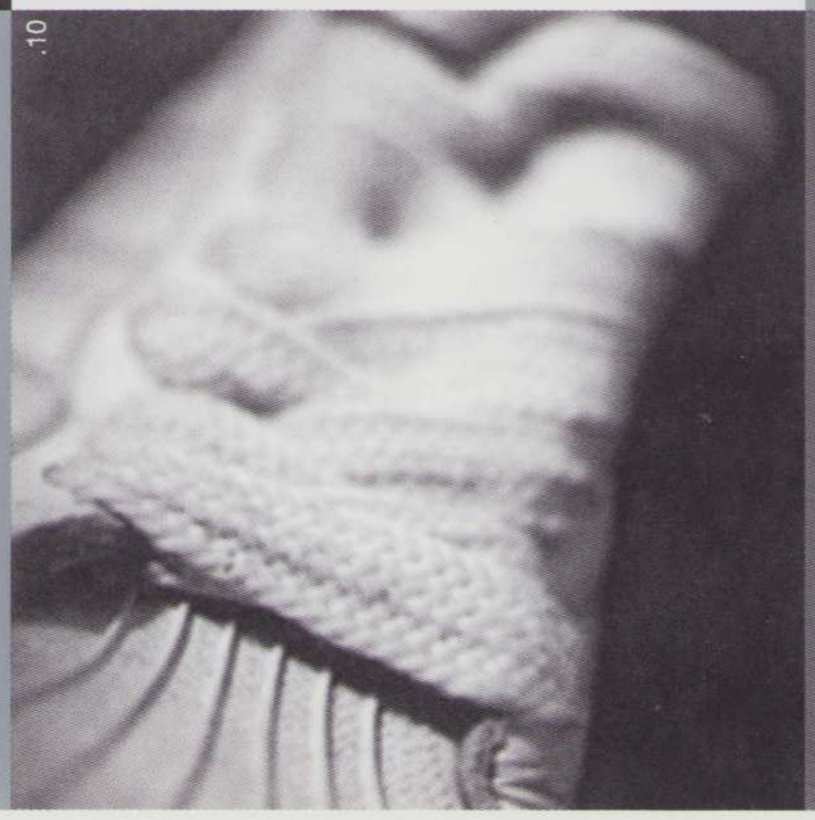

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SILICON SCALLY live, DAZ QUAYLE, SIDNEY LE SARGE, DISCO DUCKS, AL WAXMAN, REPHLEX DISCO ASSAULT SYSTEMS, APHEX TWIN, DMX KREW live, MIKE DRED (aka KOSMIK KOMMANDO), MADDOG WALLACE & DEPTH CHARGE

To prove the Dedbeaters are giving you all the fun of the fair, to also keep you in our out of mischief there's Steadywave TV who will feature four 24 hour channels of visuals ranging from film classics to out of date porn (always better due to hair conditions). A temporary skate park will be assembled by Clown Skateboards for those wishing to come and gnarl and get bruised while break dancing is provided by Second 2 None and The Sinstars. Independent fashion outlets (for the ladies and strange men), fresh cakes, record stalls, maggot racing and five-a-side football completes the line up of added attractions.

Full weekend ticket including 2 nights accomodation is £85, ring 01493 853899 or 01493 856272 to book or visit www.dedbeat.net Dedbeat luxury coaches will run from King's Cross on 23rd Feb @ £20 return. Reserve when booking weekender ticket.

The Dedbeaters slogan is 'Getting it in the Earhole' which is gonna be just about right for three days solid. For any body who's not intending to participate, how about 'Getting it in the Arsehole', cause you must be fucked if you're not up for this one. Dedend!

.04 MOVING SHADOW OFF TO A FLYING START

2001 may have only just started but Rob Playfords label is off the starting blocks quicker than most, firstly with MSXEP (009) from Deep Rooted 'AKA Roots' out on 12th February. Friend of Trace, Fierce, Rymetyme and Dom (who he's currently working with under the moniker of 'Beta Projects'). Aquasky's next single incorporates two tracks 'Spectre' and 'I Can't Wait' from their last EP. Perfect Combination are responsible for MSXEP (10) in early March while on the album front Omni Trio, E-Z Rollers and Tech Itch drop stuff over the following months. The following is what will be appearing on the next few 1000 series... 1007 (29th Jan) - Dead Dred, Dred Bass - DJ Pulse, Stay Clam (Foul Play Remix) - JMJ & Richie, Free La Funk (PFM Remix). 1008 (19th Feb) - E-Z Rollers, Rolled into One (Photek Remix) - Essence of Aura, So This is Love - Blame, Planet Neptune. 1009 (12th March) - Aquasky, Dezires - Pulse & Tango, Let The Hustlers Play - Dave Wallace, Flight. 1010 (2nd April) - Flytronix, The Rhodes Tune - Omni Trio, Trippiní On Broken Beats - JMJ & Flytronix, In Too Deep. Phew!

.05 COMPETITION
MASTERCUTS CELEBRATE 10TH ANNIVERSARY WITH MASTERCUTS 'BREAKS'

In order to celebrate their 10th Anniversary, MASTERCUTS are releasing a 'BREAKS' compilation that includes 12 of the most influential and sampled tracks of all time in their full original versions. In addition, the whole Mastercuts Series will be repackaged and available in shops early this new year. To put the icing on the cake Beechwood will be issuing a 'Mastercuts Golden Ticket' (inspiration credits go to Willy Wonka), which will be included in one copy of a MASTERCUTS 'BREAKS' compilation that one lucky customer will find, winning an exclusive all expenses paid trip to New York plus spending money. (We've just got back!)

To win one of 10 Mastercuts 'Breaks' albums and possibly the trip to New York (you'll be lucky), answer this ridiculous question and you're in with a shout:-

Who is considered to be the godfather of funk? A) Dan Hartman B) James Brown C) Mel Cheren. Answers to us here (look in the back for our address, and subscribe while you're there), cheats will be disqualified, pathetic answers will be laughed at!

.06 NUMB CLOTHING

Birmingham based clothing label Numb are kicking off 2001 with some fresh new designs for the street masses, a couple of which you can have a gander at here. They look good, fit well and are pure underground biznizz, so be hunting them down. Want to know where to get hold of the threads? Try Ideal, Birmingham - Slam City, London - 50.50, Bristol - Exit, Leeds, Manchester and York -Non-Stop, Nottingham - Kong Coventry, Leamington - Jello, Brighton - Style Wars, Glasgow. For that little bit extra www.numbco.com

.07 BLUPENCIL www.blupencil.co.uk

Currently stocking over 2000 rare and hard to track down vinyl tunes from old school drum & bass, house and techno Blupencil is the premier 'search and find' vinyl retail store on the web. And it's blue. If there's a rare box sets you missed, authentic white labels, original pressings you've just go to have cause the bootleg just won't do, check the Blupencil crew. Waste of money them bootlegs, the Blupencil crew reckon anyway, and no it's not a blag to get more attention, the quality is always crap, and there's nothing like the real thing is there? So you've logged onto the Blupencil web site, navigate yourself around with the fat radio navigation buttons where you can sharpen your pencil, get an insight into the people behind the venture, search by title for the gem you're after then bung it all in a shopping basket before paying. Reviews and downloads are also a feature on the site, the beauty being the message board where you can let fellow shoppers know of any sort after bits you may be carrying, so they can get in touch. A bit like Swopshop maybe but a top pulling method I reckon! The site was designed by wairking class, West Midlands artist Chu who, when not drawing, can be found chasing cows over grassy knolls, with 3D glasses on. If you can't find it, you're obviously not looking in the right place so get some lead in your pencil at the Blupencil online shopping channel!

COMPETITION

Win a membership to BLUPENCIL (worth £15.00), which includes a 10% discount on purchases for a full 12 months from the site, just by answering this question. Which of the following makes you hard A) Blu Rinse B) Blu Movies C) Blu Peter. Answers on a post card to Breakin' Point Magazine (There is no wrong answer, just make sure it's a funny postcard).

.08 TY ON TOUR

Big Dada's TY is on tour to promote 'Awkward' February time, mainly in Amsterdam at the moment, dates and guests are as follows:-

Thursday 8th Feb - Effenaar Drum Rhythm Festival, Eindhoven, Holland - Ollie Teeba (The Herbaliser), Dynamic Syncopation & MC Honey Brown Friday 9th Feb - Tivoli Drum Rhythm Festival, Utrecht, Holland Saturday 10th Feb 2001 - Club De Ville Drum Rhythm Festival, Amsterdam, Holland Sunday 11th Feb - Calypso Drum Rhythm Festival, Rotterdam, Holland

Saturday 10th March - Po Na Na Sheffield UK - TY Live with DJ Biznizz

.09 PROGRESSION SESSIONS
TAKES RESIDENCY AT THE END

The End becomes five, while LTJ Bukem gets his feet under the table. Already hosting the Cookin' nights to great success after LTJ Bukem took the plunge taking it there after the faltering inception nights at the old Mars Bar home to Speed, The End connection remains. Bukem and Fabio took Speed to the big stage at the End for its first all nighter, now The End have got the whole set up. Continuing to host the long running regulars of Full Cycle, Ram and TOV/Hardware the venue invites Bukems Logical Progression to complete the drum & bass jigsaw, ensuring that the venue offers all styles to the united drum & bass followers. Cookin' continues to boil with Kool Herc returning for the second time in the not too distant future while recently Norman Jay and Ross Allen dropped in alongside Blame and Nookie. All parties involved are giving off that "If you can't stand the heat, get out of the kitchen" warning, but this is one kitchen where everything is done to perfection. Burnt offerings? There's no danger of that! One more thing ***PHOTEK IS DJ'ING AT THE END ON SATURDAY THE 3RD OF FEBRUARY*** thought you might like to know!

.10 BIG SHOE CORP.COM

New web site folks, well been around since last Christmas (I gave you my heart) not the one just gone, the 1999 one. An on line vendor for hoodies, tees and sweat shirts which includes a range called "make sure they're dirty first" and lots of nice art and photography. If you've been to Scala you may well have seen some of their stuff kicking around upstairs, shoes mostly, and trainers. ICA in London have also shown off the odd bits as well. New York's a good place to be getting their stuff from, as well as selected stores across the UK but it's probably just as easy to go to their web site www.bigshoecorp.com

BIGSHOEBREAKS is the next installment for the new year, parties, where anyone wearing their clobber gets in for bugger all. Nice idea. Also a record label is in the pipeline, so artists virgin and experienced get in touch, while February sees the launch of a new jacket and bag to their fast growing range. Any chance of a freebie? Apparently the big shoe people want to remain non arsey, non arrogant,...just cool and chilled. Like us innit?

.11 REACT LAUNCH D&B LABEL

React have launched a new drum & bass imprint called 'Industry', the first release comes in the shape of Total Scienec on one side and on the other David Carbone of label BS1. The idea is to promote a new artist on the back of an already established producer. Nice idea but here though it doesn't work so well, as you'd most probably expect the Total Science cut 'Format' is shit loads better than the other track. Should throw up some interesting possibilities though so check for this their first release.

.12 40 DEGREES/LEVEL 2 TRADE FASHION EVENT

It's about that time again when the 'Clothes Show' for the underground takes place. The 2001, 40 Degrees and Level 2 show is happening on February 11th, 12th, 13th at a brand new state-of-the-art (does that phrase actually mean anything?) venue ExCeL on Londons Docklands area. If vain is the name then this is the game. Lined up for this massive show is the preview of the Autumn/Winter 2001-2 ranges (They don't hang around much do they these clothing houses?). Apparently it's going to be split into numerous categories but you don't want to know about all that do you? What labels got hot new shit coming out, that's more like it. Ny's Spiewak is popular among the cops in the states, not that you'll be hunting for a cop suit unless you're visiting the Blue Oyster in the New Year, they will be their showing off their things. From the land of Pasta Fornarina S.p.A show off their brands Fornarina, Nose and Brain. Bench, Hooch are showing off denim and knitwear while with K-Swiss it's all in the shoe.Now, Pringle, Lyle and Scott and Farah are probably not going to get a sniff this year, but then this is no golfers convention although Marc O'Polo are taking care of that bag. Expect duffle coats, keks, beanies you name it, it'll be there!

.13 NU URBAN MUSIC

SRD, Vinyl Distribution and ST Holdings have been getting your drum and bass records to shops for a while now and just to show that the underground music scene is still constatntly expanding rapidly there's a new boy in town. Ex Vinyl Distibution Phil Wells also of Mystic Moods and Jack and Phil fame (remember those Basement classics) has set up Nu Urban Music. Strictly though it won't cater for just drum & bass, you can find house & garage, techno, breakbeat, trance, hip hop and R&B being channelled through their set up. More than just a distribution company the Nu Urban lot offer design services as well (at a price) including flyers, record sleeves, posters and web design. Their own site at www.nu-urbanmusic.com will soon be hosting an online dance music magazine focusing on Nu Urban labels, weekend goings on and the usual chat room. Some of the labels currently getting serviced are East Side, Flex, Aphrodite Recordings, Defunked (Fellowship and Subject 13 both dropping tracks soon), Maximum Boost, Mix N Blen, Cheeky Records, Urban Takeove, Pivotal Entertainment and plenty of other stuff.

.14 FINATHING ON TOUR

Grand Central's wrestling tag team Peter Parker & Sneaky aka Fingathing are on the road in February. Taking their 'Main Event' album to the publics ears, as they release the single 'Just Practice' with Mr Scruff. Dates are:- 3rd Feb Friends & Family, Roadhouse, Manchester - 9th Feb No Fakin', Zanzibar, Liverpool - 10th Feb Homeless, Dundee - 28th Feb Cornerhouse, Manchester - 2nd March Homoelectric, Follies, Manchester

.15 COPPERNOBS BEZ & STUMPY LIVE IN SOHO!

Looking for great music on a Tuesday evening? Well look no further than your PC. Breakin' Points very own Des Berry has a show between 6.00pm and 8.00pm every Tuesday on www.cnsoholive.co.uk. Together with Duncan Stump these ex Filter and Dorado records lads play the best in classic, current and future music. Covering everything from downtempo beats, hip hop to house and drum 'n' bass, you can not only hear the guys but watch via the studio webcam. With other shows on the station from the likes of Brian Gee, Younghead, Kenny Hawkes, Raw Deal and Kiddo it's well worth a listen.

.16 SPACER

Howie B's Pussyfoot label is getting an airing on Channel 4 this March or at least artrist Spacer is. The Space man drops a new album 'Beamer' (his third?) around the same time, which we must say is sounding lovely and mellow to the ears, more details will no doubt be seeping through in no time at all.

.17 TIMELESS RECORDINGS

January is the month for release of the Nasty Habits and Photek 'Space Funk' remixes, (where did you hear it first?) followed by SPIRIT'S Russian Roulette/Back Up. CAUSE 4 CONCERN follow with Strange Nature/No Name with TOTAL SCIENCE hangin' about the rear end before 'Bustin' Loose'. There's a TIMELESS compilation coming soon, details undercover at the moment. Getting Functional with the sister label, 'Water House Dub' also drops in January as DIGITAL drops another corker 'Warped/Squad 5'. Old timer SIMON "BASELINE" SMITH goes head to head with NATURAL MYSTIC on 'Trouble/No Name' after that. All this while Source at the Zodiac continues to roll with Randall visiting in April for a head banger!

watch this space>>

WATCH WHAT THE ZINES ARE SAYIN'!

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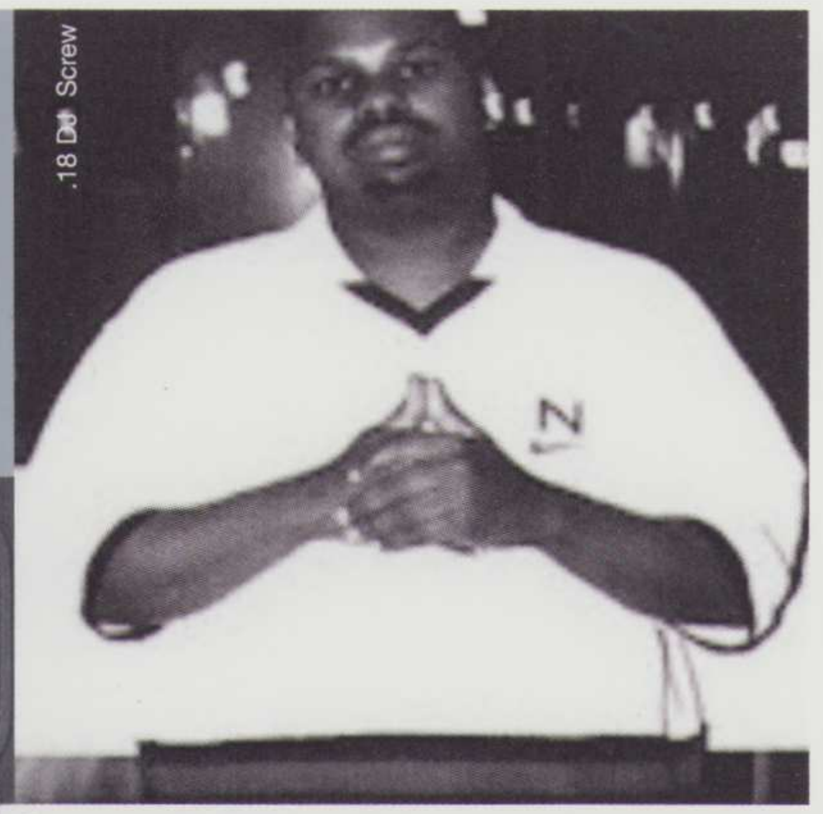
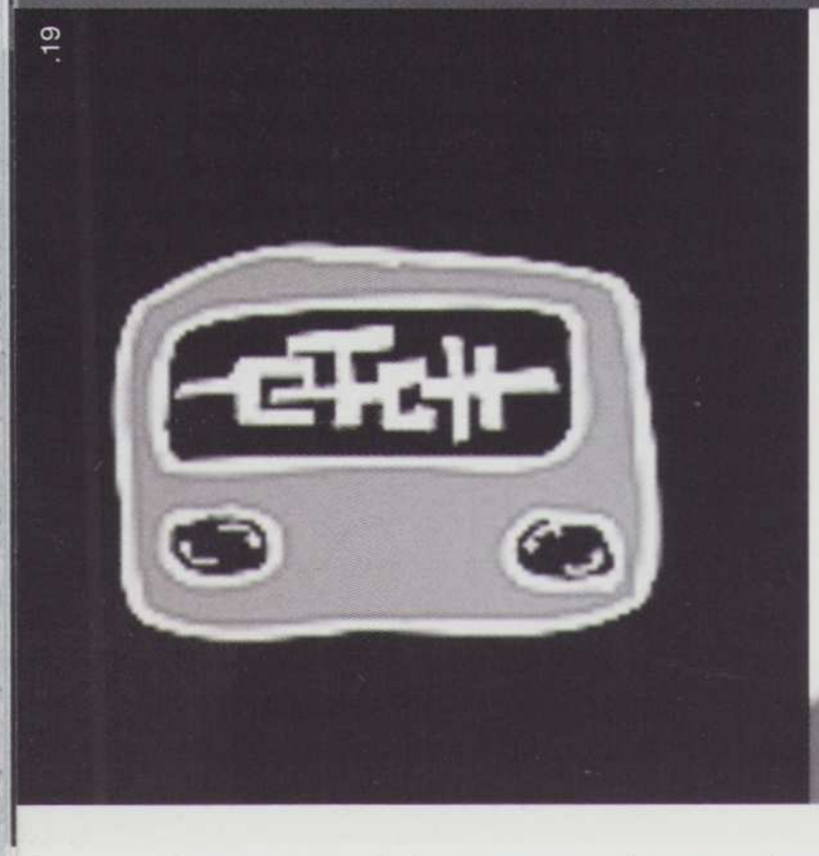
RAGO MAGAZINE The Ultimate Hip Hop RAGOzine..



.18 DJ Screw

.19



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With a little help from our friends, Rago Magazine (the West Midlands based underground hip-hop source) and Etch Magazine (Brightons own word on the street) we'll be telling you what we think you should be hearing. From new artists breaking through in the world of underground hip-hop and beats, new releases and who's doing what. All gossip and scandal free. The best news always comes from those who know their shit which is where the zines come into action. If there are any other fanzines out there that want to contribute to any areas or avenues we're not covering get in touch via e-mail to mail@breakinpointmag.co.uk
Right now watch their space:-

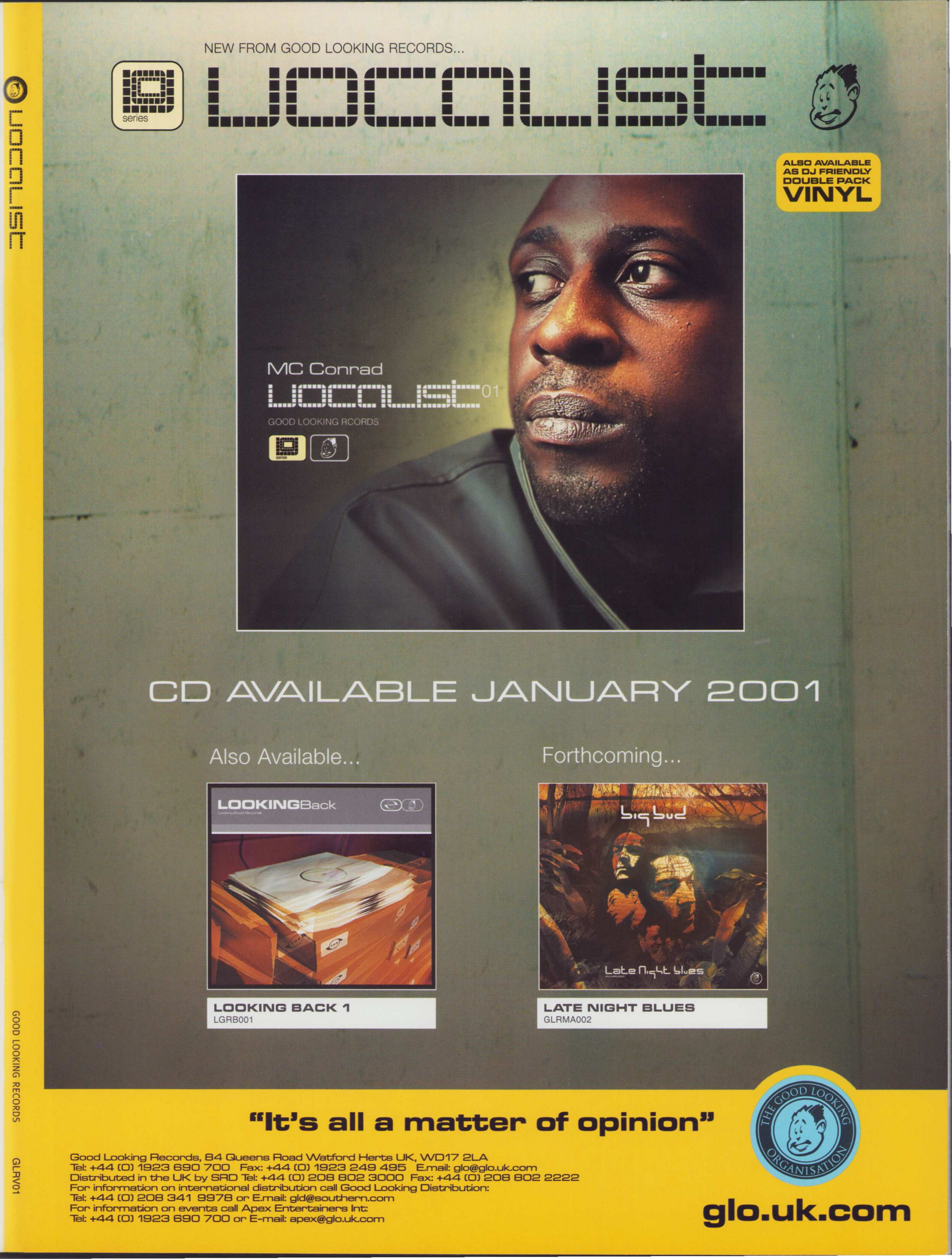
.18 THE RAGO SCRIPT

RAGO Magazine are here to hit you off with what's bubbling in the hip-hop underworld.So wha blow? Nuff new tracks and artists appearing right about now. First up check for the full length 20 track mind-blowing debut album by VILLAINS called "Welcome To Wolftown" (Wolftown Recordings) - this is a must & is available on CD and double vinyl. VILLAINS are also about to record their video of 'UK Sound' so watch out for that real soon. Also on Wolftown Recordings VICIOUS CIRCLE follow up the 'Bush Corner EP' with 'Bwoy' (Featuring Conman) and WOLFTOWN COMMITTEE unleash their first single 'Artform Technique' - check out www.wolftown.co.uk for more details> The Dominant 3rd label give up MICRODISIACS new joint 'Full Force' and a heavy RODNEY P track called 'Big Tings' which comes with a MARK B remix, been around for a little while now but worth checking for> KOOL KEITH & ICE-T join forces with a superb album as 'THE ANALOG BROTHERS'. funny shit! (Make sure you check for that)> BONE THUGS'N'HARMONY drop a collection of exclusives, collaborations and remixes on Ruthless Records> DOYEN D & COCKA's 8 track EP 'Mobile Library' is out and about. DOYEN's hefty northern flow is delivered well and very humorous in parts, a very tight 12" vinyl release - (more details www.erectified.com)> PLANET ASIA & RASCO A.K.A CALI AGENTS drop 'Never Forget' from the superb 'How the West Was One' album on the ever consistent Ground Level imprint> P.O.T. from South East London have been kicking up a fuss since their interview on WESTWOOD and the album '100% Potency' is currently out on promo featuring the vocals of D-DOG, THE DRUNKEN MASTER and R.U> Check for BLAK TWANG, THE CREATORS and the SKITZOFRENIKS who all have new material dropping on the Bad Magic label right now and real soon> DARK CIRCLE's 'Paradoxes' is doing the rounds with 'The Perfactionist' on the flip> Big up MC SKEME and all the Titan Sounds crew as they continue to drop some heavy UK licks. More sick SKITZ and MICKLE productions for real, check Skitz album Countryman droppin' real soon on Ronin> In Brixton 57th DYANSTY hit us with more fas fwd thinking rhymes with 'Ghetto Gold' and in Birmingham the mighty MOORISH DELTA 7 release the awesome four track called 'Art Of Survival' (respect for using the Handsworth riot sample!). If you can't get this contact seven_entertainment@yahoo.com NOW!> There's more Birmingham business in the shape of the ELEMENTS EP on Different Drummer which drops in February> The brilliant compilation album called BATTLEAXE WARRIORS has finally dropped. MSI & ASYLUM have a little something up their sleeve - watch this space for more details> DISORDA's show on ITCH FM goes out every Sunday so tune in if you are in the London area (07774 600 252 for details)> EDO. G comes back with a PREMO produced joint called 'Sayin' Something' (heavy!)>GRAND AGENT's 12" 'Every 5 Minutes' is well worth checking especially as LORD FINESSE features on the flipside track 'Know The Legend', while the album 'By Design' is around now> GRITS drop 'They All Fall Down' on Palm Pictures - a very well produced UK track with so much flava!> LONE CATALYSTS drop a nice party vibe on B.U.K.A Entertainment, while the Bay Area crew PEOPLE UNDER THE STAIRS drops 'We'll Be There'> Hip-hop compilations are coming thick and fast, outta the Stonegroove camp, SPEAKING IN TONGUES is a world-wide venture including offerings from MC's in Slovenia, Isreal and Spain (madness!)> GETO BOYS rapper and A&R consultant in the South for Def Jam Records; SCARFACE, has signed LUDACRIS. His album 'Back For The First Time' is doing damage and is a must for all Dirty South fans who like it rowdy!> HAYCH the original dapper dan is putting the finishing touches to his album. make sure you check for that. We heard ten tracks that are firing - trust us!> Be on the look out for the underground movie/documentary 'Feel Me Before They Kill Me' which will introduce us to some heavy West Coast, Bay Area and Southern underground artists - check this space for more info> K-RINO's album 'No Mercy' is still getting heavy rotation at RAGO HQ and we can expect more quality product from him in 2001> Look out for rapper LIL CS whose album 'Ghetto Classics' smashed the West Coast of America, he comes heavy with a film called 'Homies Fo Life' real soon (more information. www.ghettoworld.com)> KIDD X now has audio clips of his album 'Clash of The Titans' - check out www.kiddx.com.
And finally on a sad note the legendary Texas DJ, producer and remixer, DJ SCREW has passed away. It is a great loss for the hip-hop industry and he will sadly missed.
Words: Late & Tricksta

.19 ETCH

Rob Luis resident DJ at Phonic Hoop and Unfold radio show (every week on Surf 107.2 in Brighton and www.totallyradio.com on the internet), when not running Tru Thoughts record label and writing in Etch magazine, he'll be writing for us. For more info on the Brighton people you can check www.tru-thoughts.co.uk, they kick things off with their summary of the year that has just left us.

The past year or so has been really strong for creative music with soul. The hip hop scene has got stronger in this country. I now check the UK hip hop releases first when I record shop. I get an amazing amount of positive feedback from people when I DJ at clubs and who listen to the radio show, about the fact that hip hop from here is so strong and are surprised that a lot more DJ's don't support it. It was great to see Mark B & Blade picked up by a major, perform on BBC2 and have their album picked out by Billboard and the mainstream newspapers as one of the best albums of 2000. Let's hope a few more majors recognize the talent in the UK hip hop community (Task Force, Mud Family, STS, Ty, Blak Twang to name a few). It would be great to see Phi Life Cypher or Braintax on TOTP rapping about what is happening in the real world. The Specials got to number one with the political Ghost Town a few years ago and it's about time something similar happened again. If Eminem can get mainstream radio and press support in this country then so should UK hip hop with substance. As well as the hip hop scene, there is also a musical renaissance going on with music that luckily does not have a dodgy media term (as yet!). On flyers for our club night we describe it as jazzbreakshiphopsoulfunkbeatsounds to ensure it doesn't turn into the next 'trip hop' and 'big beat'. In Brighton we play to a packed out crowd every Saturday who are not remotely interested in categories - they just want to enjoy themselves while listening to music with a bit of soul. We also promote a monthly Friday at The Concorde 2 calle Etch with Mr Scruff where he plays a 5 hour mix up set - everything from reggae and hip hop to disco and jazzbeats. His last appearance had the biggest queue the venue has ever had (and they have pop stars DJ'ing here regularly!). This gives us a lot of inspiration for our label and shows that although a lot of the media bombard us with 'Boy Blands', Kylie, dodgy guitar bands, crap house, trance and corporate hip hop there are now a large amount of people who want to listen to quality music. We have sold over 6500 Bonobo records to date on Tru Thoughts without paying for a press / PR company , plugger or any advertising. Labels and artists such as Hefner, Quantic, The Amalgamation Of Soundz, Afro Art, Solaria, Fluid Ounce, 7 Heads, Breakin Bread, Hospital, Compost, Jon Kennedy, Laws Of Motion, Freeform 5 and Outcaste could break to an even wider audience with the right backing. If the underground support continues for this music there may be a fair few of the above, who like Ninja Tune will be making creative music (and making a living from it) without going for the lowest common denominator. Who knows the time may come where we see New Sector Movements, The Amalgamation Of Soundz, Kushti and Alice Russell or Rodney P on Richard and Judy..or not!!!!!
Written By Robert Luis



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The Pages That Tell You What's On The CD

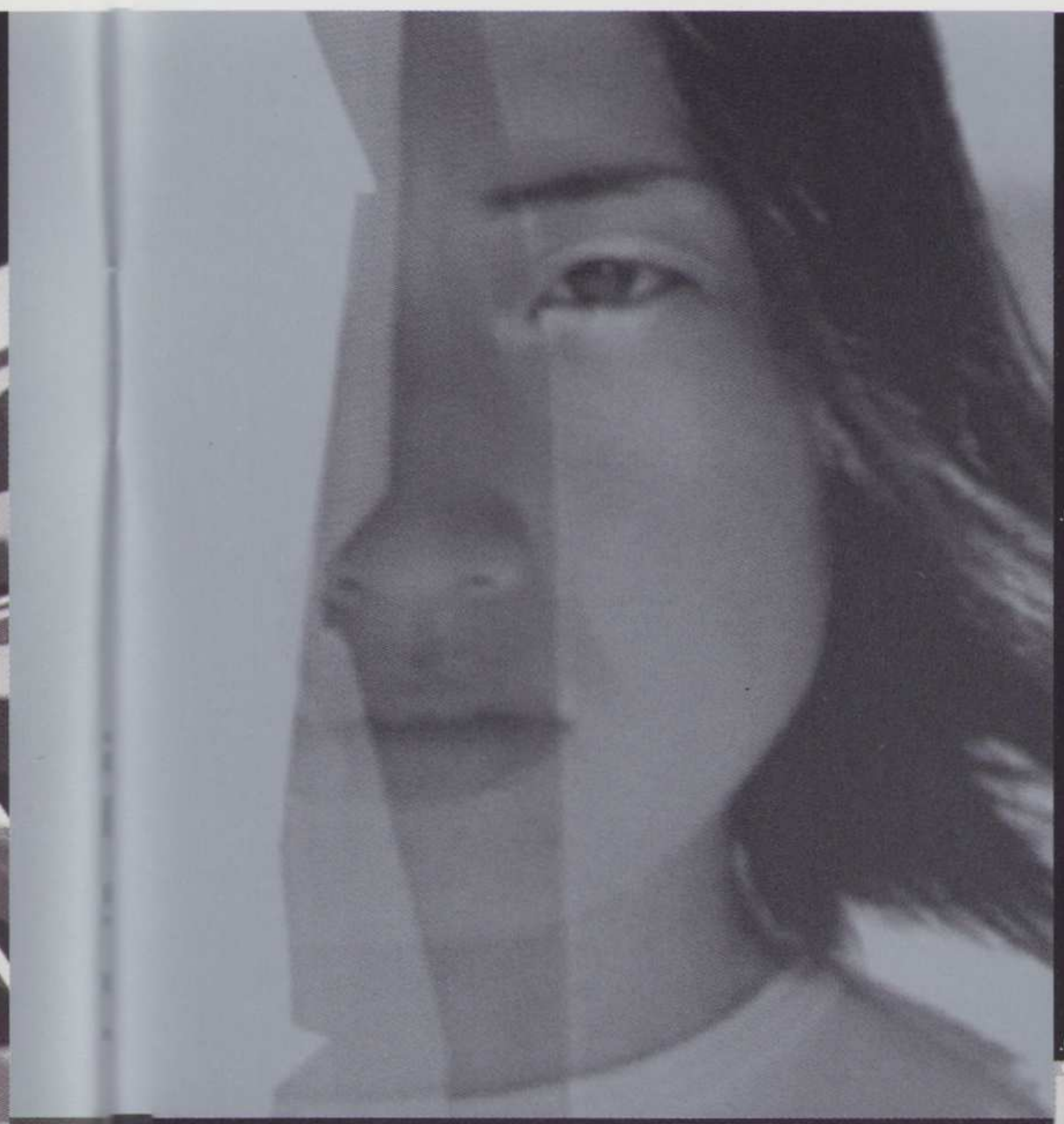
Firstly the music is taken care of by True Playaz Hype, Zinc and Pascal and New York's DJ Swingsett this time around, as we change direction. **True Playaz** can be found at pages **20.21.22** while **Swingsett** and his friends from **ism records** are hanging back at pages **32.33.35.** So after you've given that a spin have a gander at this lot, a video montage from onedotzero and web site links for pure entertainment!

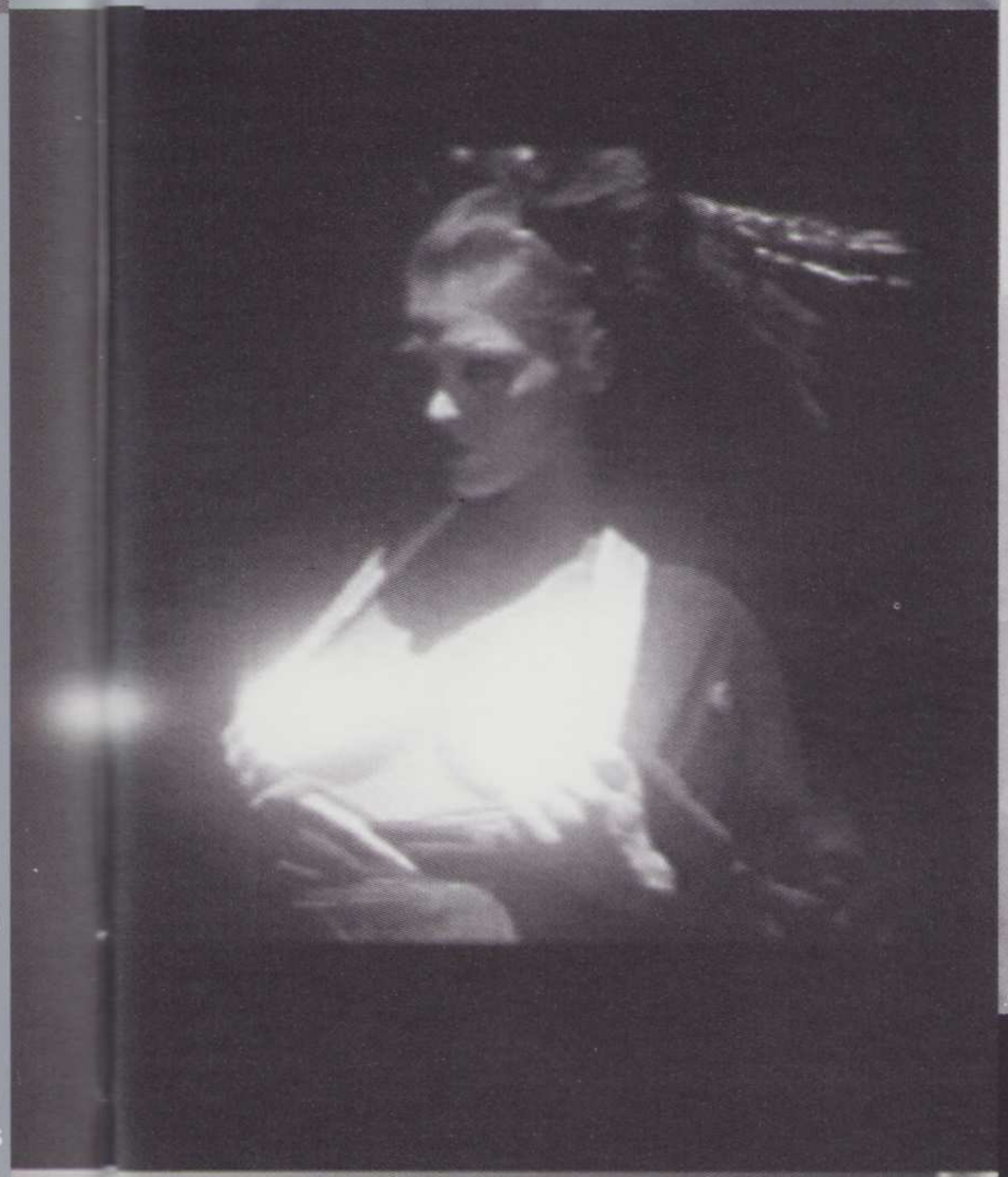
Who Are onedotzero?

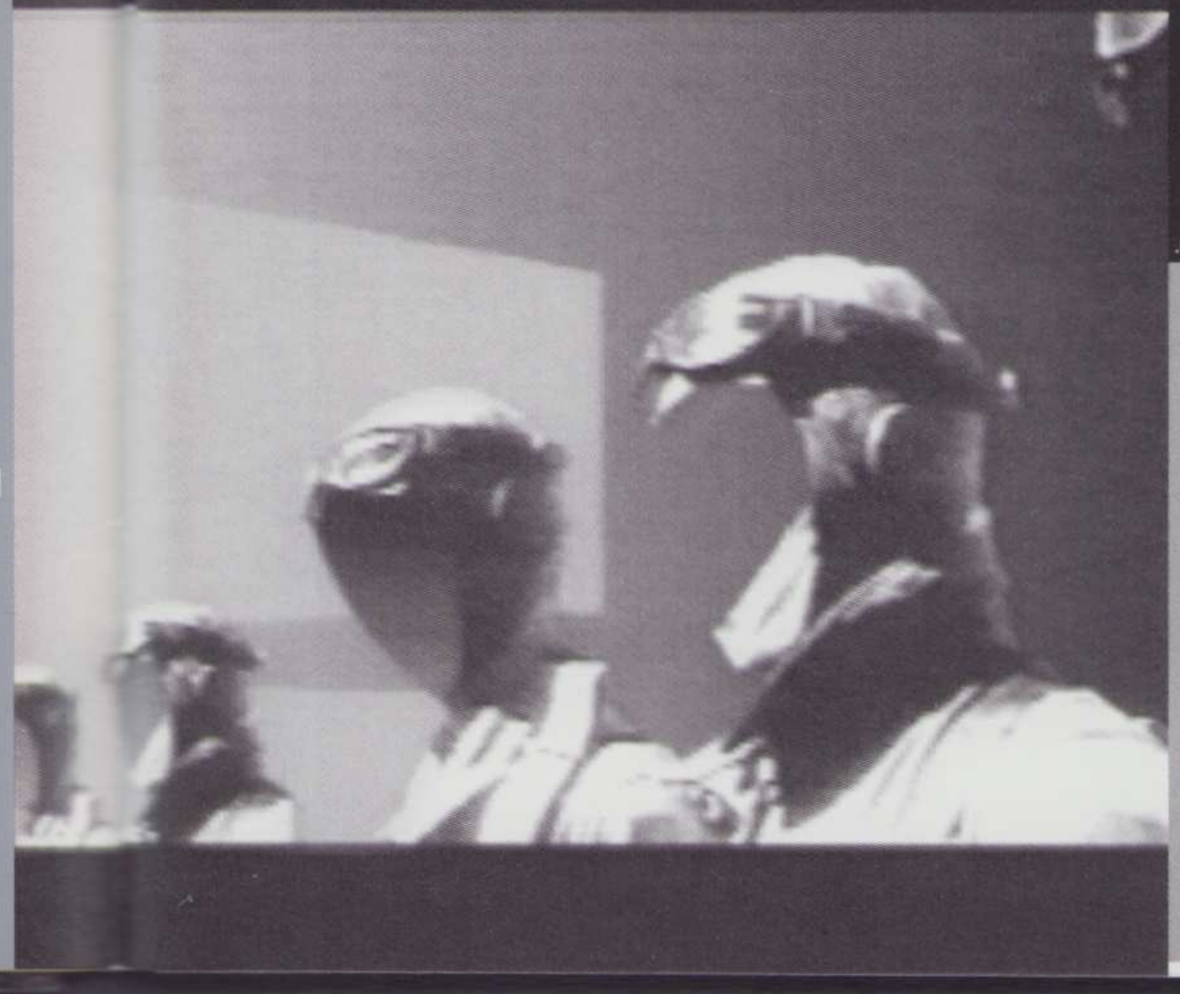
With pre sales reaching into the thousands and almost every console being sold before it even entered the country, everybody knew that the PS2 was gonna be big. With Dreamcast sales falling by the day and the release date of the Game Cube and X-box not even announced, Sony definitely picked the right time for release. Yep in case you've had your head stuck up a camels arse for the last 12 months you'd know that just before Christmas (what a fucking surprise) Sony unleashed their PS2 console. As everyone knows behind every must-have item there's a cleverly devised advertising campaign. Never ones to overlook this Sony's first step was to approach highly acclaimed (and lets face it highly pretentious) film director David Lynch to take helm of the PS2 TV adverts. However Sony wanted something more and felt the need to convey to potential buyers the sheer graphical versatility of their newest toy. Who better to make this possible than digital moving image connoisseur's onedotzero?

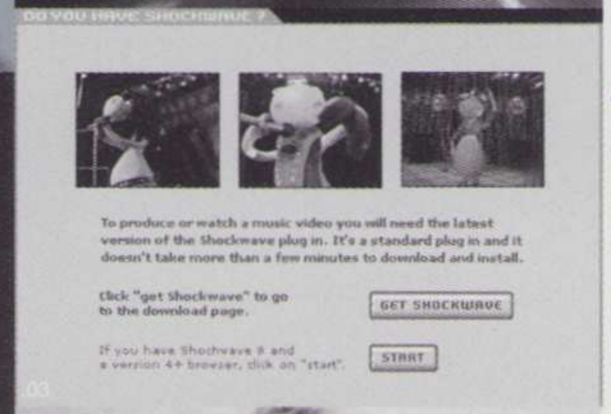
Formed in 1996 at the birth of the desktop digital filmmaking by directors Matt Hanson and Shane Walter onedotzero are internationally renowned for their innovations in the field of digital film. Also famed for creating the world's largest annual digital film festival onedotzero are ever relentless in their aim to promote digital film as a recognized art form. A huge 20 hours of original cutting edge computer generated film was premiered at last year's onedotzero4 festival making it their most successful yet. Aside from their festival achievements last year saw Channel 4 air the first of their spin off 'onedottv' series (another 3 of which have been commissioned for broadcast this year). Having already struck a relationship with SCEE by providing visuals for corporate events and parties they were the clear choice to turn Sony's ideas from dream to reality. Sony felt that onedotzero's work mirrored their own recent game developments in that both organizations strive to improve not only the technical capabilities but also the public perception of what computer graphics can achieve. Clearly the boys for the job onedotzero were commissioned to create the all-important PS2 promo video. Matt Hanson commented, "The idea was to go beyond the technology, illustrating the emotional power the PS2's games can produce by treating and manipulating the video and games footage in a cinematic and iconographic way." Designed as a 10-minute video to be shown extensively across European retail outlets and a cut 2-minute version to feature on every PS2 system's inclusive hardware demo disk the video was to be aptly titled 'Voyage of Emotion'. Taking the form of a striking, ultra-modern graphical montage the video was met by critical acclaim and helped to wet the appetites of the already drooling video games community.

With Sony's emphasis clearly focusing on the emotive power that their games can conjure within players, the PS2 looks capable of being around for a very long time. If only distribution was as good as their advertising then we all wouldn't have to wait till Easter to get hold of one of em. However if you can't wait to see what one of these little bitches is capable of never fear cos once again we bring you a Breakin' Point exclusive. This months cover disk features previously unseen segments from the 'Voyage of Emotion' video for you to watch from the comfort of your own home. So put in the disk, sit back and prepare to be impressed. (Scott Massey)





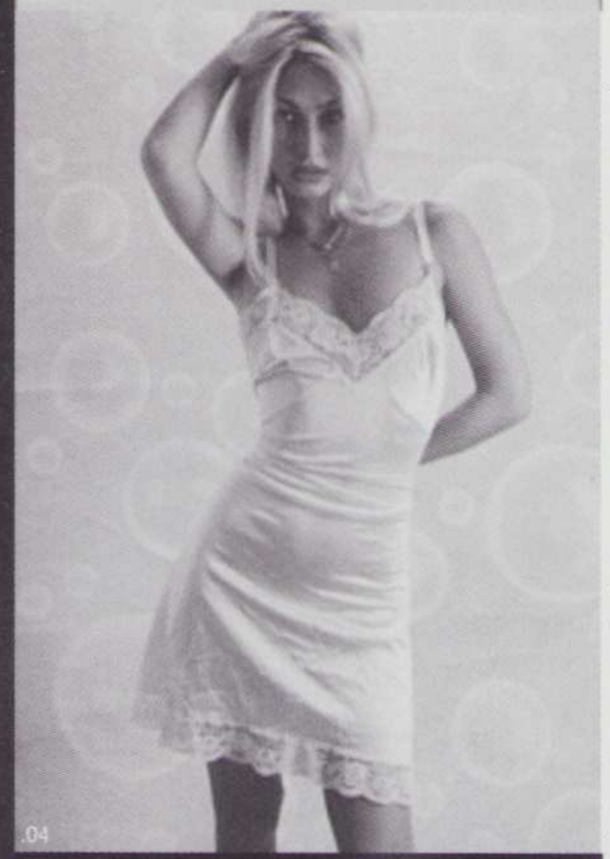




To produce or watch a music video you will need the latest version of the Shockwave plug in. It's a standard plug in and it doesn't take more than a few minutes to download and install.

Click "get Shockwave" to go to the download page.

If you have Shockwave 8 and a version 4+ browser, click on "start".



WEB SITE LINKS

Over the last month you've been hitting us with a few addresses for links you wanted to share with the world, some of which we haven't the foggiest why you find them of interest (dull lives!). Here are a few that affected us, some for excitement and some a bit more serious, all worth the phone bill in one-way or another! More please!

.01 THE SKAM

"An irreverent and edgy guide to crucial new music," is how the people at the relatively new site sum themselves up or an "Interactive online video show" which basically mean it's a kind of an on line magazine constructed of quick time movie interviews. With a tongue in cheek attitude, or "acid humour" as they put it, they present things in a sarcastic way without mocking the music form, which gets our seal of approval. The feature that first brought our attention to the twisted world of Skam was the Deckwrecka interview a short while ago where the attraction was an on line vote to find out if the Wrecka was some insane dude or not for destroying a 1210 for his album artwork. Other people who have been Skammed are Coldcut, Tummy Touch, Alfie, Tarwater, Palmskin Productions, Fridge, Rodney P and Skitz, Max Tundra, DJ Vadim (on a plane from Russia to the UK), DJ Tee Bee, Lemon Jelly and Saian Supa Crew while people like Howie B just generally get off on it. Now it's your turn!

.02 REFORMS

Best viewed with a big monitor, millions of colours, Javascript enabled 4+ browsers and plenty of plug ins is what the opening technical data says and yeah to be fair you're not going to appreciate this site on a shed of a PC. Reforms, responsible for the construction of Ram Records web site, is a designers kind of site courtesy of Arron Bleasdale who, from what we can gather, does the lot, from photography and design, to music. With moving imagery and a few little gimmicks involving your cursor the site generally looks the business with loads of manipulated photography and intelligent use of colours. Check out their links page (or inspirations as they put it) where you can go and visit some of the highest quality sites around. Magnet Studio (home to Jon Black creator of many Ram Records, Prototype and Metalheadz record sleeves), Aeriform where you'll find sharp designs meet illustration, Now Wash Your Hands, Atmosphere, you could spend all day just checking these links.

.03 MILKO MUSIC MACHINE (fjallfil.com)

The most black and white evidence of mad cows disease there is and it's from Sweden, so British farmers stand in your fight.

Make your own music video and track with the help of one mad cow, some drag and drop video images, vocals and samples put together on a 'when I grow up I want to be like Cubase' type mixing desk. There's three options of music genres from rock, dance and the bad boy in hip-hop. While the cow raps in the intelligent language of moo, he can bust a move on the lino spinning on his head, back, udder, or jumping up to the beats while throwing all hands in the air. Save your sequence and send it to a friend and if you're really as sad as us here you will be playing on it for hours. Sheer class!

.04 EAST MEET WEST

Absolutely nothing to do with hip hop whatsoever, one for the lads this (girls get on our case). Check this, Russian girls available for purchase on the net. Yes, buy yourself a missus. Mind blowingly crazy but it's true. We've heard some of those rumours about Russian women as well, ok most of them are pretty rank, but you'll also find some that are very tidy as well. One problem though, surprise surprise they're all advertising for 40+ businessmen with plenty of dough, tall dark and handsome and all that. Funny that, I wonder why? So unless you've got a 5 Series BMW, two flats, a Breitling divers watch all this but you still can't get a fix (I doubt this applies to anybody reading this), you'll just be window shopping. Good laugh though!

.05 RUDY ZOO

This site must be checked ultimately for the rhyming Frank Butcher link you'll find on the contents page, we're saying no more than that. Also there's some skate boarding videos, turntable action and some home made kung-fu fighting videos one entitled 'Classroom Fighters', pure piss take for those who like that sort of thing. Go and get rude in the zoo, can't find any monkeys though!

PATHE NEWS PRESENT CRIMSON SKIES

This Microsoft invented fighter plane air battle game Crimson Skies has been around since last autumn, in our office included, yet for some unearthly reason (must have gone on a walk about for a bit), we never played the game, never even talked about it and never watched this World War II footage (it's real you know!). We let this blighter slip between our fingers that's for sure! Never again. So now if you havent' been bombarded by these daredevils of the skies before have a look at the video archives here on the CD, read the review in Consoledout all while going wharf, wharf old chap with your mates!

Here we are again for another look at an alterior round up of some quality trainers. Each issue we will bring you a selection of Alterior's choice, choice of serious footwear.

This month brings you a diverse selection, from old skool New York to old skool UK! Dunlop Greenflash are back on our shelves again with an exclusive re-launch, maybe you haven't seen it yet, but you will.

They have already hit off with an exhibition at Londons Artomatic gallery, where designers including the likes of Carhartt, Bond, Slam City Skates and Kuldesac have all produced their own version of the Greenflash. They'll be out sometime at the start of this year with some fresh new ideas along side the classics....check it.

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Alterior Tuff Treads

The Run Down

1. Dunlop Greenflash-£18
   (back in a big way for 2001, watch this space!)
2. Dunlop Navyflash-£18
   (a twist on the original, wait for the rest.)
3. Saucony Jazz Fade-£50
4. Saucony Hornet-£35
   (a classic oldskool flavor.)
5. Saucony Hornet-£35
6. Merrell Baja Activator-£50
7. Merrell Yeti Moc-£70
   (from a day in the powder, step into these boot alternatives. Most welcoming - fur lined!)
8. New Balance 587-£65
   (the classic running shoe updated.)

WIN A PAIR OF SAUCONY HORNET'S!

So now you've seen em, fancy putting a pair on? Send an answer to the following mind blowing question, on a postcard, and it's into the hat and out with a result!

If you were stung by a Hornet would you...

A) laugh

B) cry

C) dance

(Scraping the barrel I know but it could've been about remote control cars?) Answers to Breakin' Point Magazine PO Box 1707 Stafford ST19 9RS UK.

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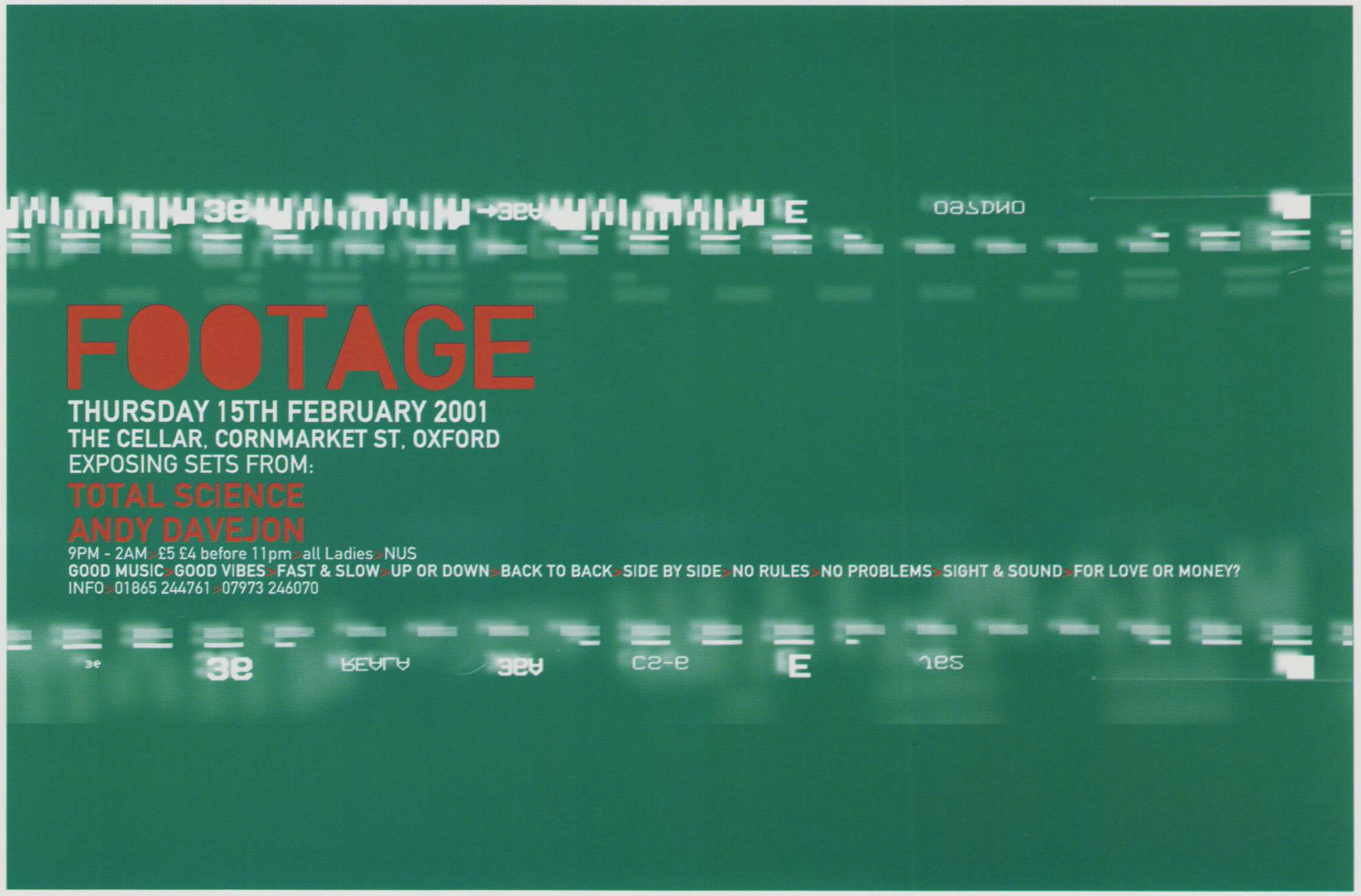
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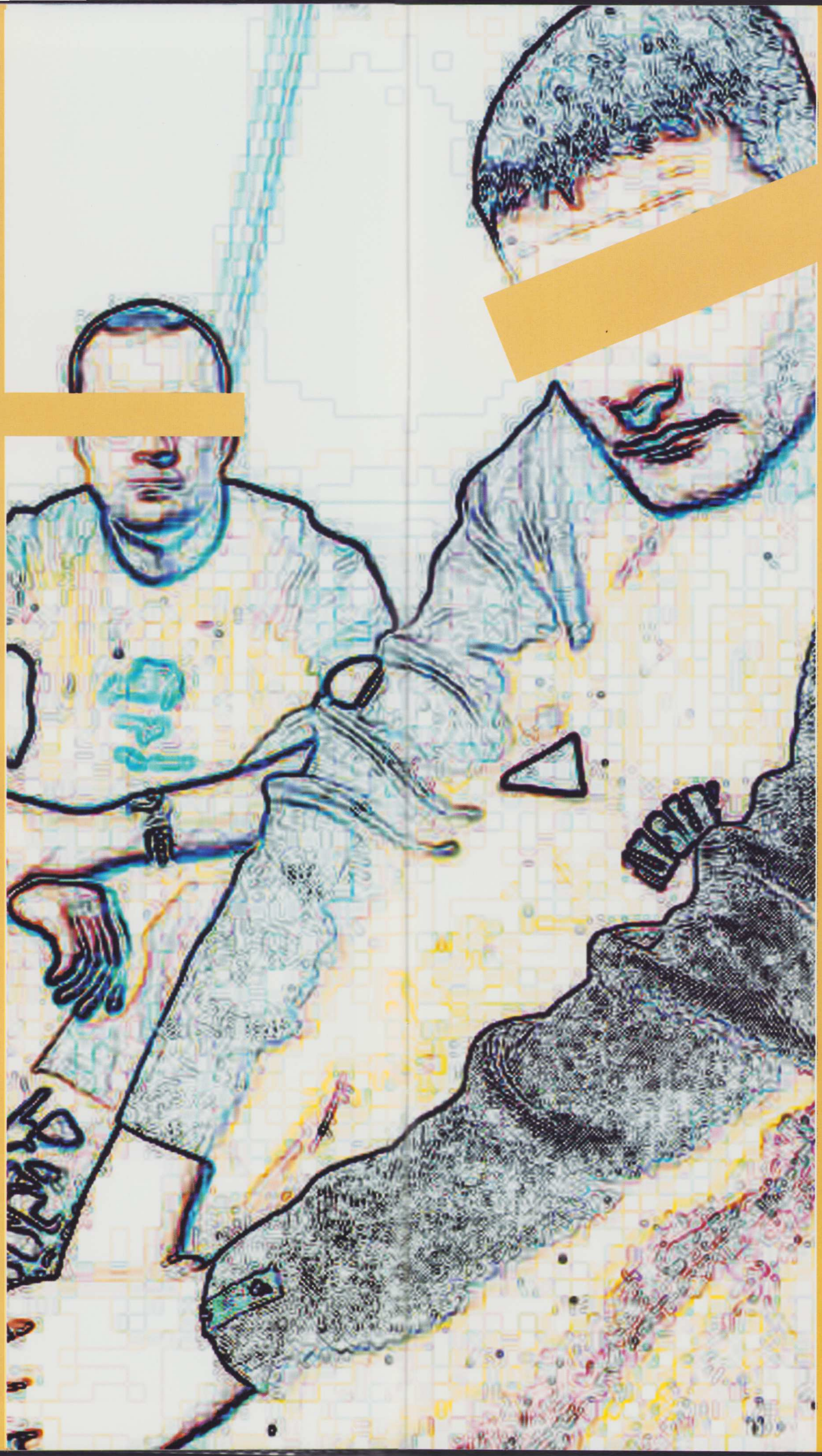
IT AIN'T NOTHING LIKE HIP HOP MUSIC

By the time you read this Manchester's Grand Central Records will be six years old. In February 95 their first release appeared in the form of Tony D's 'Central J Parley' EP, and now six rainy years later comes, fittingly, the sixth artist album from the UK break stable widely recognised for keeping their beats while all around are losing there's. Muzik magazine once said of Grand Central "...this is the sound of the British hip hop underground...This is the future." That may have been true, but in these changing times a rearguard of new "heads" on the block are lunging for the baton and Rae & Christian don't want to sound like anything but themselves.

To suggest that Grand Central is chiefly a vehicle for Rae & Christian would be criminally unfair to all the other artists on the label. However, it is true that they have enjoyed the highest profile, and certainly the greatest number of profile-building remixes, having knocked them out for Texas, Moby & Eagle Eyed Cherry amongst a myriad others. This is due in no small part to the fact that Grand Central is Mark Rae's baby. He's A&R and all round top brass as well as being one half of the labels top billing artist partnership with Steve Christian. Despite the first label release (and indeed the first artist album) being by American hip hop producer Tony D, Grand Central's focus has remained on the artists and talent in Mark's hometown of Manchester. Other LPs by Aim, Only Child and recently Fingathing have all enjoyed bathing in the glow, which only such consistent quality and an unbreakable reputation can provide.

The consistency of GC's releases owes much to chief engineer Steve Christian's production across most of the output. By his own admission, "I can be fairly dominant in the way I do things, so in a way it all started to sound like a Rae & Christian album." To combat this Steve is pulling away from the other artists to concentrate once again on R&C, with the result that Aim is now halfway through his 2nd self-produced LP. While R&C's first LP in 98 "Northern Sulphuric Soul" was a critical success, with "Sleepwalking" they have taken a step away from the bold influences on the first LP to edge closer to a sound that is exclusively theirs. As Mark says, "we wanted to go beyond the boundaries of hip hop & soul." Mark expects the third album to be the point where R&C attain their clear autonomy, and in the meantime describes this album as an "in between stage." For Steve it was simpler, "I just wanted to make the music inside my head."



There was a clear decision by the duo to create a "happier" album this time round, although you could be forgiven for wondering weather (sic) all that rain has dulled the Mancunians' abilities to display anything beyond "mild enjoyment". Mark attributes some of the melancholy to the contributions by the artists they worked with on the album, who include The Congos, Pharcyde, and most notably Bobby Womack. Their lyrics brought topics ranging from being stalked to struggle and bereavement to rest on R&C's bed of beats. Working with Bobby Womack was an adventure for the duo. Mark had mentioned him on an Internet radio show in LA and within an hour someone called in with his management's phone number. A nervous call to Bobby himself followed, but it wasn't until Mark & Steve sent him a four page letter explaining themselves and their love for the many great records he had created in the golden age of seventies soul that the hard man softened and agreed to come out and play. Having been in the music biz for so many years, and having had a tumultuous life in general, Bobby Womack could be expected to be a slightly tougher nut to crack. He's been ripped off, his son died young, his brother was shotÔ As Mark remembers. "One of his [Bobby's] best mates died the week before he went into the studio and I had him crying down the phone at me as well." All in the line of duty for an international A&R.

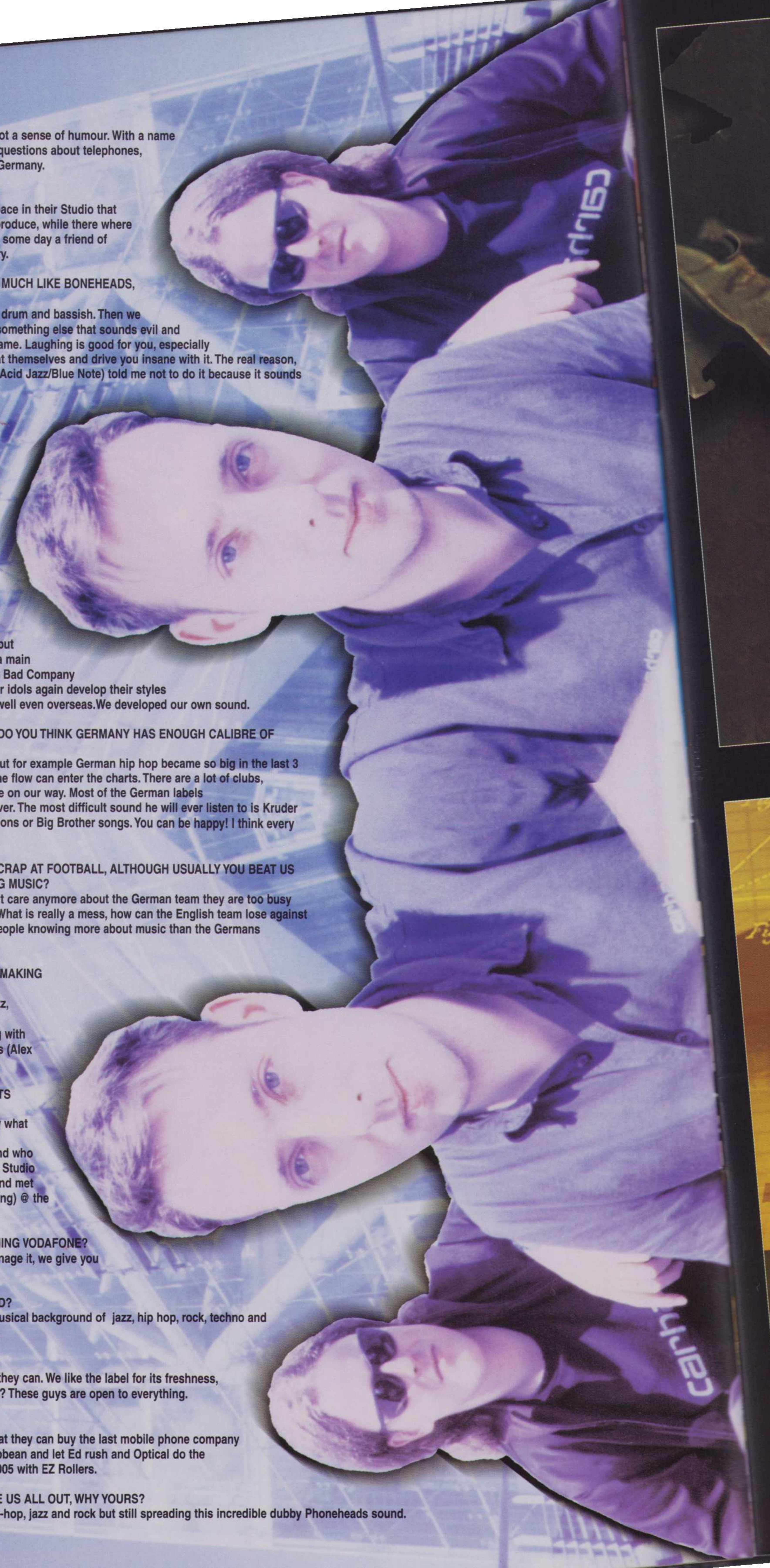
At a time when there are British MCs emerging who can rap without the apparent need to adopt an American accent Mark feels little desire to actively seek out and support burgeoning home-grown talent. Sleepwalking features mainly the rhymes of the Pharcyde with whom R&C have a long standing personal connection, they being the first act R&C ever got their hands on to remix back in 95 with "Running". As Mark says, "there's no-one in the UK who can do what they do, [in fact] there's no-one in America who can do what they do." That's not to say they'll never work with British MCs. Roots Manuva appeared live with them in Brighton and Mark is trying to secure some more work from him for the label, but as he says, they simply have better contacts in the US, and it's the music they want to create; "I don't think we owe British music anything."

Mark's influences now might shock the Mancunian head-nodding elite who for a decade revered him as Mr Hip Hop. He names as influences the song writing of David Gray & Coldplay (or is that just a plug for their current remix of the former?) However I'm led to believe this Mark when he surprises me by admitting he was never particularly into the MCs in hip hop, "I was always more interested in the aggression & the energy of the music and the drums because I was more into dancing." Now he's left the boogie behind for a gut-wrenching song, and there he and Steve find much common ground. As Steve says, "my favourite songs are always the ones that reduce you to tears."

Mark & Steve's relationship within the band is very equal, the main differences being that Steve doesn't scratch & Mark doesn't mix, and that while Mark will happily re-remix his own stuff til the cows come home, Steve can't touch it once the original's down; "I've done the best version of that song I can do and anything else is going to be second best." This could pose problems for the second single which is still some way from being decided and may well need a new mix to clinch it. No such doubts for the first single. Bobby Womack's vocal delivery on "Get A Life" is a highlight of the album and needs to be heard with the lights down and a whiskey in hand, as does much of the album. How these majestic visions of melancholy will translate live remains to be seen, but in the meantime, they'll fill to overflowing many a bedroom and lounge.

Words: John Tyrrell

phoneheads@theinter-netview



They're from Germany, they make drum and bass and they've sort of got a sense of humour. With a name like Phoneheads you'd need one. So we thought we'd e-mail em a few questions about telephones, football, their album and the on-off relationship between England and Germany.

WHERE DID YOU GET THE NAME PHONEHEADS?
It's all about our first studio @ Atatak in Duesseldorf. We had a little space in their Studio that could not be separated from the rest of the flat. Every time we met to produce, while there where people working in their, we had to engineer with headphones on. Then, some day a friend of Michael's called us the "Phoneheads". Well, that's the whole of the story.

IN ENGLAND IT WOULD BE STUPID TO USE THE NAME, SOUNDS TOO MUCH LIKE BONEHEADS, WHICH MEANS IDIOT.
It wasn't really our idea to make our name sound 100% British or even drum and bassish. Then we would have named ourselves more like a weapon or a bad disease or something else that sounds evil and futuristic. So actually we don't care. It's ok if people laugh about our name. Laughing is good for you, especially when you are living on an island where it's always raining and cows eat themselves and drive you insane with it. The real reason, why we named ourselves Phoneheads is that Eddie Piller (remember? Acid Jazz/Blue Note) told me not to do it because it sounds stupid and I thought it would be a good idea to do the exact opposite, to become a pop star...

GENERALLY PEOPLE WITH A STUPID NAME MAKE CRAP MUSIC. DO YOU TAKE IT ALL SERIOUSLY, DO YOU THINK YOUR MUSIC SPEAKS FOR ITSELF?
We never liked music that wants to be obviously funny, music that says "hello laugh about me! I'm really funny!" hahaha. I like it more when it's kind of indirect. When you listen at our album, you will notice that we sampled Alex Harveys 'Faith Healer'. People who know the original will notice it, start to smile and think; hmm sounds pretty much like a song I know. What is it?... and when they finally get it, they will notice that it's a completely different style of music.

GERMANY ISN'T JUST ABOUT NOSE BLEED TECHNO AND CRAP ROCK ANYMORE. IS THAT BECAUSE PRODUCERS ARE INFLUENCED BY MORE MUSIC FROM OVERSEAS?
Of course we are influenced by the main D&B producers from the UK, but we never tried to sound just like them but only use drum and bass as a main concept for our ideas. A lot of producers from Europe try to sound like Bad Company or Optical and when they finally nearly do, they have to notice that their idols again develop their styles in different directions. So I think this is why Phoneheads works really well even overseas.We developed our own sound.

IS BRITISH MUSIC MORE POPULAR THAN YOUR OWN OVER THERE? DO YOU THINK GERMANY HAS ENOUGH CALIBRE OF IT'S OWN TO STAND ALONE?
UK sound is very important for the underground dance music scene, but for example German hip hop became so big in the last 3 years that nearly every one who can speak five words without losing the flow can enter the charts. There are a lot of clubs, producers and Deejays into break beat and it's growing, so I think we're on our way. Most of the German labels created their own sound, the problem, is the German average music lover. The most difficult sound he will ever listen to is Kruder and Dorfmeisters 'DJ Kicks'. The rest is served by foreign pop productions or Big Brother songs. You can be happy! I think every British postman is more into pop music than most of the German DJs.

WHAT WE HAVE IN COMMON IS THAT IN EURO 2000 WE WERE BOTH CRAP AT FOOTBALL, ALTHOUGH USUALLY YOU BEAT US (APART FROM ONE OR TWO OCCASIONS), WE'RE BETTER AT MAKING MUSIC?
English football is just as boring as ours at the moment, actually I don't care anymore about the German team they are too busy checking the latest stock developments and posing for fashion mags. What is really a mess, how can the English team lose against those German boneheads? (Wembley?) The main reason for English people knowing more about music than the Germans is that in Germany pop culture is not really accepted.

WHAT SOUNDS DO YOU LISTEN TO AND WHAT STYLES WILL YOU BE MAKING IN THE FUTURE? ARE YOU STRICTLY A DRUM & BASS OUTFIT?
With 'Second Sight' I think we showed our influences, rare grooves, jazz, house, techno, hip hop.
The structure is drum and bass but Phoneheads goes beyond, working with jazz pianists (Mark Klement) MCs (Ronin/Glacius) or even rock samples (Alex Harvey/Bollock Brothers).

HOW LONG HAVE YOU BEEN MAKING MUSIC? WHAT ARE YOUR ROOTS AND WHAT PATH DID YOU TAKE TO GET TO WHERE YOU ARE?
Philipp: I played saxophone and joined bands for about 6 years. I know what song writing means! After that (8 years ago) I started DJing.
Michael: I produced Amiga/pc game music/sounds together with a friend who was good in programming. Then we got this "open" place at the Atatak Studio and I began working with a sampler etc. I started DJing (5 years ago) and met Philipp when he hosted The Wednesday Breaks (D&B, break beat evening) @ the Unique Club in D¸sseldorf.

YOU'RE SPONSORED BY CARHARTT, EVER THOUGHT OF APPROACHING VODAFONE?
Good idea, with our phone bill this would really make sense! If you manage it, we give you 10%!

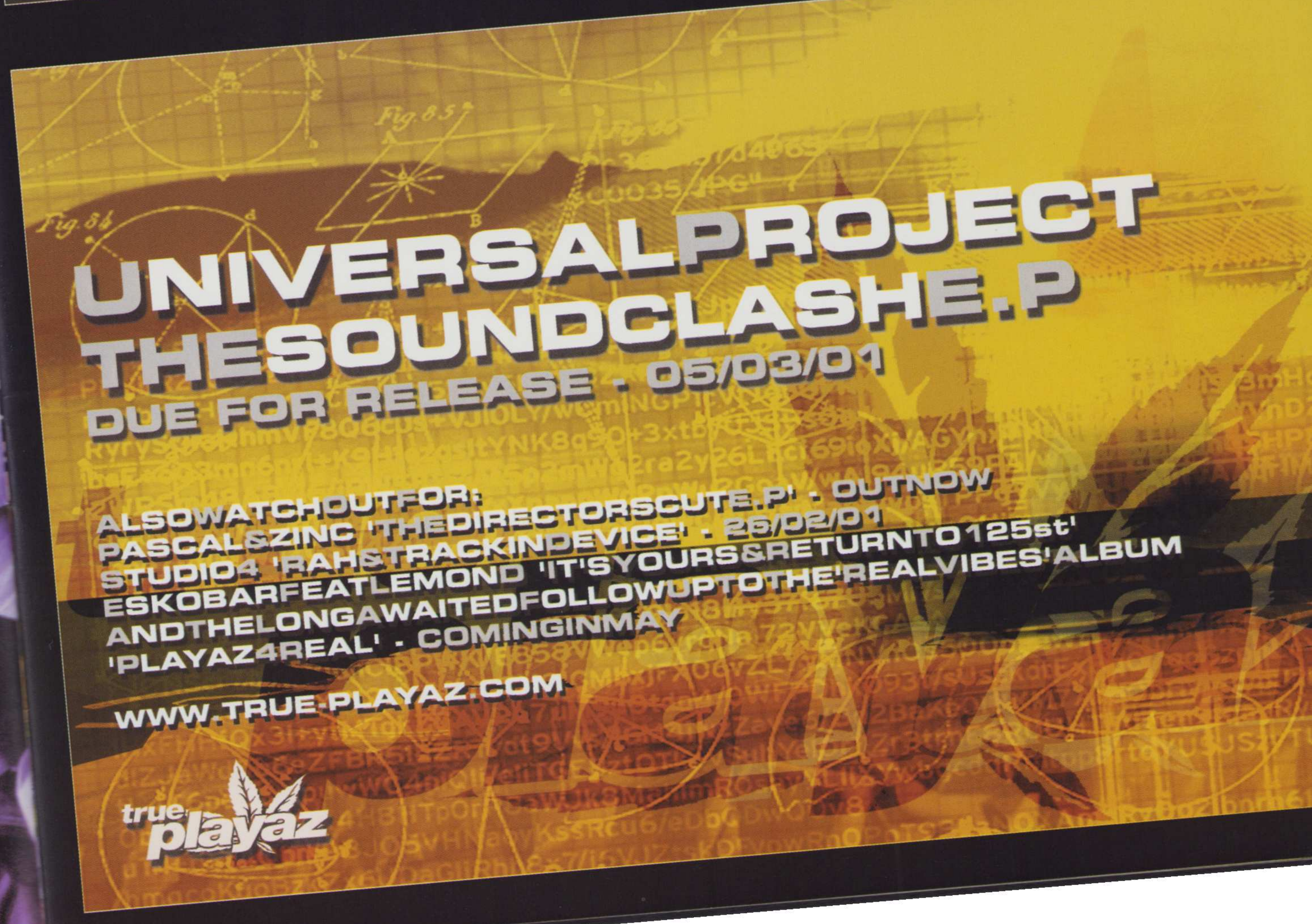
YOUR ALBUM 'SECOND SIGHT' ON INFRACOM, DESCRIBE THE SOUND?
The main structures are break beatz/drum & bass, influenced by our musical background of jazz, hip hop, rock, techno and all in all pop, but we don't like to make our roots too obvious.

WHO ARE INFRACOMS MUSICAL POLICIES MOST LIKE?
The musical policies of Infracom are best explained by themselves, if they can. We like the label for its freshness, you never know what happens next, Nu Jazz? 2 Step? D&B? Flamenco? These guys are open to everything.

WHERE DO YOU THINK YOU'LL BE IN 5 YEARS TIME?
Our record sold platinum; we think about sponsoring Vodaphone so that they can buy the last mobile phone company independent from them and we are chilling at our hacienda in the Caribbean and let Ed rush and Optical do the gardening while Roni Size is rollin our spliffs and we're playing FIFA 2005 with EZ Rollers.

PEOPLE HAVE TO BUY ONE MORE ALBUM BEFORE THE ALIENS WIPE US ALL OUT, WHY YOURS?
The aliens will surely be more impressed by our masterpiece using hip-hop, jazz and rock but still spreading this incredible dubby Phoneheads sound.

MIXED & SCRATCHED BY DJ HYPE
TRUE PLAYA'Z
IN THE MIX
VOL. 2
12-02-01
FEATURING TRACKS FROM THE LIKES OF DJ HYPE, DJ ZINC, PASCAL & THE GANJA KRU



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IT'S A DEAL, IT'S A STEAL, IT'S TRUE PLAYAZ OF THE FUCKIN' CENTURY!

HACKNEY, LONDON, THE NAGS HEAD PUB OR WAS IT THE BLIND BEGGAR? CAN'T REMEMBER, SOMETHING KIND OF EAST END-ISH ANYHOW. DJ HYPE, ZINC AND PASCAL CONGREGATE FOR SOME DAY-TO-DAY RUNNINGS........

There's a game going down but there's no £100,000 minimum stake needed to sit at this table, no shotguns and nowhere near a van full of weed. These guys ain't no southern fairies and we're no northern monkeys. Big Chris ain't in town either, just this Chris asking the questions.

"You just want any excuses to put pussy on your pictures... how old are these?" Hype asks trying not to be curious of the vintage porn playing cards we're carrying.

The early eighties performers distinctively display a lack in cutting edge fashion, not that there are much clothes being worn just wispy hair and side burns. There's Benny from Abba, Peter Sutcliffe (Yorkshire Ripper) and that Robson & Jerome bloke off the telly. Hold on! It is Robson Jerome or whatever his name is. Sly dog!

"Is it?" Hype takes a closer look.

"You can get excited can't you?"

"Many a dull night livened up with Robson."

Many a dull night can be livened up with the talkative and straight in your face DJ Hype who takes control of most of this interview while associates Zinc and Pascal are happy to look on. The guys aren't really playing today, despite the name True Playaz the card game doesn't go to plan. Music, DJ'ing and Hypes philosophies are all that's on the agenda today.

"The main thing with True Playaz is that we just put out what we think is good music, " Hype says outlining the labels attitude. "Not necessarily that it's gonna be a big seller, if it is great but it hasn't got to be. We could formulate what we're doing, you know Zinc or Pascal could do a tune, a big one and then go and make twenty that sound like it like a lot of people do but we don't. We just make music and put it out we're not trying to set a trend or follow a trend we just do what were doing."

Now, there is no need whatsoever for a history lesson on these guys, 'you know because you need to know', although there would indeed be enough documentation to make an entire movie, the sequel, the prequel and then release them all again three years later with previously unseen footage. After all Hype is not camera shy, in fact from meeting him for what has only been half an hour I could say he's probably not shy of anything. Good job, cause there's a two man camera crew who've been following him and side kick Snoop the dog around his home turf all day, to film a '24 hours in the life ofÖ' documentary for a TV dance show that's to be aired the following week. So Hype and crew cause attention, why? How have they maintained success, is it down to their musical attitude?

"I think success comes if you're good at what you do, we're good at what we do and that's it you can't say it's because of the way we done it. Some ways I often think we might have had more success if we'd done it another way. We've been going before True Playaz individually and me Zinc and Pascal knew each other before that, between then and now there have probably been steps that we've took that've been wrong and others that've done us well. We're not sheep, I suppose that's why True Playaz has got an identity. We're not walking round going "our labels the fucking best", were not big headed... are we?" Hype asks the other two, just to be on the safe side.

It's not just a formula of avoiding the flock or doing whatever comes natural but the label has also been more than consistent with a high but quality release schedule over a long period, with the last year or so being particularly productive.

"We've been doing different tempos, more DJ'ing and opening the door to more artists, not dramatically there's not like this massive roster. Like Danny Breaks we knew him already, they're usually someone we know or we're friends with within the drum and bass scene. It's not a conscious decision or none conscious decision, most of the music comes from us."

So the trio works. The set up is tight. If it broke up, not that it's ever likely to, would it still work?

"You can't answer that can you?" Hype lays down the gauntlet as I realise he's very on the ball. He's got an answer before I've even had chance to ask the questions. "At the end of the day we all do what we do individually as well as collectively, I know if them two said fuck you Hype tomorrow, I'm sure I'd survive and vice versa. Our strength is that individually were non relying on the other two but what helps is that we've got the other two at any one time to back up and it all falls into place. Me being the bigger name DJ out of them two helped push them. Him (Hype points to Zinc across the table) having a big tune in another scene with a different tempo opens the doors for us to do that as well."

Hype has done just that most recently with a hybrid two step meets drum and bass remix of Mos Def, Pharoahe Monch and Nate Doggs 'Oh No' for Rawkus. And Zincs '138 Trek', is that tune that has opened these doors and has sent the garage and 2-step scene into a full-blown dance floor frenzy. The funny thing is though, it was just another tune that Zinc 'knocked up' a bit of an experimentation in trying something else.

"I didn't know for a minute it would be big in another scene or whatever, I didn't know what it would get into." Zinc says completely unstirred by the attention the tune has received.

Hype takes over. "When he did 'Beats by Design' he done that 138 cause we decided to do something at a different tempo, and he done it quite quick. It wasn't like he spent hours on it, we both thought it's a cool tune and I kept questioning people around me about who might play it, he wasn't like "oh I'm expecting this lot to play it or that lot," it was just a track. We never sat there saying "this is the one." The whole buzz was after it was released. A girl from a distribution company opened our eyes up to that, she phoned me up saying a couple of the garage people were on it. It just blew up, it really blew up and that gave him the vibe, he found it quite easy no pressure, so he's done a load in a short space of time and like that (Hype clicks his fingers) he's established himself in a scene quite accidentally. You know, he's always going on "I'm not garage" like he's got this big denial but they love what he's doing."

"I read that Mixmag called you a one time junglist Zinc?"

"The geezer phoned to interview me and I started by saying "listen you're a cunt." It was like, right now we've got that out of the way. Let's do the interview." Zinc puts the record straight, as Hype continues with the frustration.

"One time junglist! Like if you really know what he's been doing, that track was taken from a twelve-track drum and bass EP. Most people within jungle are quite supportive, all the people at the top are the people that count, we ain't getting' no stick from your Grooveriders or your Frosts no ones comin' up to us saying what you doing?"

"You're just making music?"

"That's right, that's what it's all about. If you're lucky enough to be able to make tunes of all different music, fuckin' ell it means you're good innit? Who do you know in garage that can come and make a jungle tune? What garage artist has got a big tune, no one. He's not even making garage people I meet are saying he's started the ball into like a new genre it's not a purpose thing, but that 138 track has inspired and opened a lot of doors to a lot of artists that wouldn't necessarily make that. I'm doin' it I don't give a fuck. Look at Jonny L he's working with Brian Harvey and fucking Posh Spice, good luck to him. Whether I like the tune or not it's up to him what he does. You can't say he's a sell out or he's this or that. Who says that? An idiot! Anyone with half a brain will know that if you're someone who can make a bad arse tune whatever the tempo, whatever the scene you're a fucking good producer and at the moment, Zinc'll play me a tune which Carl Cox wants to put out and diverse people like Josh Wink."

Yet, from their characteristics it's obvious that Hype, Zinc nor Pascal ever get over excited about many tunes they make!

"Obviously there's the odd one you think is fucking wicked but I've never gone round their house saying "I've done this tune and it's the fuckin' bollocks, we just make em and see. With Pascal and Serious Sounds Grooverider and Ray Keith blew it up. I thought it was ok but it ended up being an anthem. Most big tunes we've had are not the ones you're looking at the time. You know if you're sitting on ten tunes and you go right, "I think this one's gonna be big," were usually wrong. 'Casino Royale' I thought wasn't anything special but it's one of the biggest tunes we've got at the moment in our catalogue. I think I played it out once and Zinc said he's not playing it at all and then we had Andy C people like that going "it's fuckin' wicked." 'Peace, Love and Unity', 'Closer to God' there's not many tunes I was into. 'Super Sharp Shooter' I said was all right."

"Just allright?"

"Well I'm never gonna get that passionate about a tune cause if we're there all kissing each others arses were gonna get distracted."

'Fuck the Millennium' says to me that names and titles are irrelevant to the True Playaz, they come across as being un-materialistic. Don't believe the hype, dare I say it!

"It was a statement, but then it's not, we make music. With titles I try to be deep sometimes, we couldn't think of a title, everything said millennium, millennium and we were like "Fuck the Millennium" and that was it. I found out later, I think it was in your bloody magazine, one of you lot saying "oh thingy thought of that two years ago."

"In Breakin' Point?" I reply confused and caught off guard as Hype proves my theory of being un-shy to say the least and getting straight to the point.

"Yeah Breakin' fuckin' Point. We had really good reviews every-where and in your magazine we got some half sarcastic comment, I'm not gonna lose no sleep were still selling it now. It was quite sarcy, to say we were late in thinking up that title or that we copied it or something."

Bloody magazines hey? We're no better than our mainstream equivalents. Although, still to this moment I'm still struggling to find those fatal words in that review.

"We called it that purely because of that hype behind the millennium it wasn't a marketing thing or a way of getting more press. We're pretty shit at the marketing and advertising we make beats and put them out but we're learning."

So the tension lies, before Hype looks under the table, "where's that gun? You're in my manor now."

Today's manor is North East London, but Hype, Zinc and Pascal's manor, let's be fair, it goes much, much bigger. With a worldwide fan base of friends and followers they're safe and welcome pretty much anywhere they go. Germany was always a favourite and rumours even stretch as far that Hype is of God or pop star status in these parts!

"Have you been doing those dance routines again?" Pascal says showing that although very quiet he does have a sharp sense of humour.

"Yeah I'm in a boy band."

"Secretly in Germany he's in a boy band." Zinc piles on the jokes.

"Nah I mean we go all over the world and a few years ago England and Germany were like the main two territories then, I was like..Ö. I wouldn't say I was a pop star not as in you'd see me on the telly every week or like I'm mobbed when I get off the decks nah."

"I heard you had been mobbed when you get off the decks?"

"If you wanna call it that, it doesn't matter where you go from here to Japan to America we've got a global fan base so has Andy C, Grooverider, Roni Size, Optical whoever. There's like a big passionate following. In England or especially in London everyone hears it every week, people come and it's great and it's where it's all from but they don't appreciate it or say... have the same passion as somebody on the other side of the world. I suppose it's like if Wu Tang walked down New York people would be there but not the same way if they were walking down Stoke Newington High Street. You know, we look on them as bigger icons than they probably are in their own neighbourhood."

Travelling to so many countries over so many years, countries you wouldn't even dream of like Israel where Hype wouldn't go due to "men who blow themselves up in the market", there must be a few dodgy situations arising?

"I've had situations like in Canada, I got held for nine hours, me Brockie and Fearless at immigration where we were told we were cocaine smugglers. Then all of a sudden after hours and hours of questions they just let us in the country. I'm just a fucking DJ and then I found out later that there was a rival promoter to the gig I was playing that was mafia connected, who kept phoning up."

"It seems overseas drum & bass production is getting stronger, are there any particular countries you're feeling?"

"I listen to a record and I like it or I don't, I don't care where it's made. If I played you a song and you don't know where it's made and you tell me you like it and I said "you know that was made up the road with a washing up liquid bottle" and you say you don't like it no more, then you're a fucking idiot. You can't go, "that records good cause the guy did it with a 58 piece live orchestra" or "that one's shit cause he only used a drum machine and a turntable" or "that one's wicked cause it was made there." You listen to it and like it or you don't. I'm not against other countries making this music I don't care where it's made. There's no boundaries."

Zinc turns to the TV crew who've been sitting patiently, either that or they're un-interested by the True Playaz versus Breakin' Point banter. Snoop, Hypes dog has decided to brighten their day by getting a bit frisky. "He's in love."

"Snoops found love," Hype says proudly of his companion. "He'll start going in a minute, he'll be on your leg."

Snoop, if you don't know about him, is the fourth True Playa and a cult hero. Although not quite the same status as The Littlest Hobo I know, but believe me when I say Snoop would reign

supreme in any head to head fight over territory against the Samaritan dog. 'It's a dog eat dog world and Snoops got bigger teeth'. He doesn't do a fat lot though expect for being in 90% of any DJ Hype photo shoots for magazines while being present at any interview, featuring on the record sleeves and generally causing an international mania. Not much for a four-legged friend.

"He's legendary man, that dog... when we go abroad it amazes me. In Japan they wanted us to fly him over, we thought they were joking, there was a group we remixed and in the contract, which I didn't see, it said I must scratch and Snoop must bark and then when we did it the woman didn't believe it was Snoop. That's how sad people are, they were like "Oh Shy FX had a dog barking in his song.""

With this in mind, the phenomenon they all cause, Snoop included, does Hype think drum & bass is bigger with True Playaz involvement in it?

"We can't answer that, this is our job this is what we do. For someone else to tell me "oh he's shit" or "I don't like True Playaz" or "I think they've influenced me" that's for them to say. Obviously I've influenced other people, for every person who says they hate what I'm doing there's someone else who loves it, but I know I can't sit here and say if it weren't for me... We've played a part we're a spoke on a big wheel."

"What else can you do that you haven't done already maybe?"

"Shag four birds."

What's the most?

"One."

"Any other unexplored avenues?"

"They've had stuff on computer games innit? That Rollcage."

"It's something I'd like to do if I got the time," Pascal speaks out for the first time today. "You've got to remember it's dominantly an American market, that's where the sales are coming from and they're not feeling drum and bass on that level, all the big wigs the directors don't really want that, they want something more promotion viable. Slowly it might change. Games like 'Rollcage', 'Wipeout' you need up tempo tunes, but they're slow on the up take with that. I've been asked recently to do a tune for a Formula One game."

So for now, business as usual. In the studio, in a car or on a plane to the next DJ'ing gig. 'In the Mix 2' is the current job, a low key mix of some of the tracks that have been out on the label, cheaply priced no doubt, 'it's a deal, it's a steal, it's sale of the fucking century!' It's three years on from 'Vol 1', which according to Hype is his fault for the long gap (you'll find a reminder of Vol.1 on the cover mount CD). 'Playaz for Real' is the next major album project, near completion and the follow up to 'Real Vibes'. Expect all fresh tunes, predominantly drum and bass plus a few slower tracks as you'd expect. Despite the gap in between the releases of 'In the Mix 1 & 2', the impression I get is that Hype is the driving force behind everything. On speaking to Pascal in a previous interview he said it was down to Hype constantly hassling him that his classic 'P-Funk' got remixed.

"That was over that but I'm not the pressure on him every day, he's a stubborn bastard. It took me four years to get him to remix 'P-Funk' cause he thought it was shit, it only took this much to make and I'm like "it's a beautiful track". With Zinc he's a bit more of a fast working producer you know, he's knockin' em out every day and if you told him don't do anything he would still do it. Whereas him" pointing to the stubborn and quiet once again Pascal, "I'd be like "I think you should do this" and he'd be like "nah I'm not doing that you're wrong." Six months later he'd be doing it. These two are quiet so they need someone with a big gob, so I'm the big gob, everyone has something they're good at."

So the one with the gob has proved why his skill, the gift of gab, is so important, setting a few records straight, telling it like it is, which probably suited them as Pascal was obviously naturally quiet and today Zinc looked knackered.

"There's times when they're not happy with what I'm doing or I'm not happy with what they're doing. But if I'm not happy I'll tell you I'm not happy."

Don't I know it????

"I don't think they always do say anything. That's the only criticism I've got of you fuckers," Hype says in jest at the other two. "No cause sometimes they'll bottle it up and it's only if I make em angry they'll go "oh you don't do this and you don't do that.""

"Is there any time when you think it's all too much?"

"Yeah course there is if you're doing it at the rate were doing it at, there's plenty of nights where I think I don't wanna go in. But I mean I love my job and when you sit back and look at it all we're living the life innit? We're living the life most people think and dream about."

"For arguments sake you rang each other up and you'd got a weekend doing nothing what would you do?"

"It doesn't happen." Hype says straight away, as Zinc backs it up, "That's like saying what if you could fly?"

And if True Playaz could fly, would they spread their wings and try something different or ordinary or would they just not be able to help themselves and simply go to work?

"Obviously if Miss World was knocking at Zincs door and she wants to suck his knob he ain't gonna go, "I'm sorry I'm working on me sampler tonight." I don't remember the last time we phoned each other and there was nothing on. You just decide you're going on holiday that week, that's your break. Me and Pascal have got kids so we have to play the father and apart from that father thing we don't do nothing but music."

HYPE, ZINC AND PASCAL, ONE MORE THING........
IT'S BEEN EMOTIONAL!

Words: Chris Harris
Photos: Benny

[ZZONKED HIP HOP 10]
1. J LIVE - The Best Part (JCR)
2. MOS DEF, PHAROAHE MONCH & NATE DOG - Oh No (Rawkus)
3. BLAK TWANG - U Know (Bad Magic)
4. JAY DEE - Give It Up II (Fat Beats)
5. TY - Awkward (Big Dada)
6. PORN THEATRE USHERS - Slappy Seconds (Biscuit Head)
7. SKITZ - Domestic Science (Ronin Records)
8. FRANK N DANK - Me My Man (Fat Beats)
9. OUTKAST - Ms Jackson (Laface)
10. SCHOOLZ OF THOUGHT - World Wide MC's (Full Blast)

[WHITE NOISE BIT OF EVERYTHIN']
1. PHOTEK - Mine To Give (Science)
2. TIM HUTTON - Your So Sane (Jagz Kooner Mix) (Pias)
3. STACEY PULLEN - Today Is The Tomorrow You Were Promised Yesterday (Science)
4. IAN POOLEY - 900 Degrees (Mixes) (V2)
5. DE LA SOUL - Squat (Scratch Perverts Mix) (Tommy Boy)
6. JORI HULKKONEN - We Are Invisible (F Comm)
7. JAMMIN - Hold On (Bingo)
8. ZERO 7 - EP 2 (Ultimate Dilemma)
9. PRESSURE DROP - Tread (Hard Hands/Columbia)
10. BRONX DOGS - Enviro (Marble Bar)

[ELECTRIC S ON TOP DRUM & BASS]
1. CARLITO & ADDICTION - You got me thinking (Creative Source)
2. XRSLAND - Secret of the Floating Island (Brazil EP) (V)
3. FUTURE CUT - Obsession (Metalheadz)
4. MARCUS INTALEX & ST FILES - Love & Happiness (31)
5. DANNY BREAKS - Beats Biter (Droppin' Science)
6. RAY KEITH - LFO (V)
7. CALIBRE - (Album) (Creative Source)
8. INK & DYLAN - Need You (Renegade Hardware)
9. KAMANCHI feat. Miss Kier - Back to Funk (Full Cycle)
10. DIGITAL - Deadline remix (DUB)

[FAUNA FLASH - COMPOST/GERMANY]
1. MONDO GROSSO - MG4BB (Sony Japan)
2. FAUNA FLASH - Alone Again (Compost)
3. ARSENAL - A Volta (Wha?)
4. STEREO PEOPLE - Stereo-Global Communication remix (Tweekin Rec)
5. TRÜBY TRIO - Alegre (Compost)
6. VOOM VOOM - Ginger & Fred (Compost)
7. ULTRA NATE - Twisted (White)
8. ZERO DB - Click (Fluid Ounce)
9. DZIHAN & KAMIEN - You & I (Fauna Flash remix) (Slate)
10. RUSS GABRIEL - Jelba (Rythmix)

[AMMO CITY PLAYLIST]
1. FAT TRUCKERS - Teenage Daughter (Cercle)
2. OUTKAST - Ms. Jackson (Arista)
3. KRAFTWERK - Expo (DJ Rolando Mix) (EMI)
4. GIRLS ON TOP - Being Scrubbed (Black Melody)
5. DANNY BYRD - Changes (Hospital)
6. KINGS OF CONVENIENCE - Quiet Is The New Loud (Source)
7. REPRAZENT - Dirty Beats (Bushwacka Remix) (Talkin' Loud)
8. MINOTAUR SHOCK - Motoring Britain Remix EP (Melodic)
9. T-LOVE - QMS (Ninja Tune)
10. EMILIANO TORRINI - E3 (Fat Cat)

[SKITZ - TITAN SOUNDS/RONIN RECORDS]
1. SKEME - UK Bubblers/Turning (Titan Sounds)
2. NOEL DELAHAYE - Mystic Revelation (Bullwackies)
3. RONI SIZE - Dirty Beats (Skitz Mix) (Talkin' Loud)
4. ANTHONY REDROSE/KING KONG - Two Big Bull Inna One Pen (Tuff Gong)
5. JOE - Stutter (feat. Mystikal) (Jive Records)
6. TALIB KWELI/HI TEK - Reflection Eternal LP (Rawkus)
7. EVA - Until (Mind Horizon Records)
8. DV ALIAS CHRIST - Timeless (On & On) (Bear Mountain Entertainment)
9. ONE CUT - Rhyme Geography (Hombre Records)
10. RODNEY P - Hot Style (White)

[BRILLO - TIMELESS RECORDINGS]
1. SPIRIT - Russian Roulette/Back Up (Timeless)
2. TOTAL SCIENCE - Bustin' Loose/Elementary (Timeless)
3. DIGITAL - Jah Session/Water House Dub (Function)
4. TOTAL SCIENCE - Make Me Feel (CIA)
5. DIGITAL - Warped/Squad 51 (Function)
6. DIGITAL - Space Funk Remixes (Timeless)
7. A SIDES - Crazy VIP (Eastside)
8. TOTAL SCIENCE - Jungle Jungle/Borderline 2000 (Metalheadz)
9. CAUSE 4 CONCERN - Strange Nature (Timeless)
10. L PLATES??? - L Plates Vol. 1 (L Plates)

[NIK WESTON - MUKATSUKU]
1. BIG BOSSA - Catford Classics Vol 1 (Viktor)
2. NATHAN HAINES - Sound Travels LP (CDR)
3. AIRBUS - FC Ten from Brazil Nights Vol 3 EP (DMR/ Japan)
4. MODAJI FEAT MARCUS BEGG - One and the Same (Jazztronik meets Everton Nelson remix (CDR/Japan)
5. CICADA - Knocks from Mothership EP (Ultra Vybe/Japan)
6. SHEILA LANDIS/BILLY WRIGHT/DANCERS INFERNO - Parenthe Seizure (Les Gammas remix/Summer Love (Beyond There remix)/Sombre Guitar (Counterpoint Records)
7. APRIL SET - Baile Eterno (Butter Finger remix) (DMR/Japan)
8. KENNY DOPE - Can U Handle It? (BBE)
9. LINDBERG HEMMER FOUNDATION - Eumir from Brazilian Architecture LP (April Records/Denmark)
10. VARIOUS - Club Boogaloo (Spinning Wheel/Germany)

[E.MOSS - ATMOS/BEATBOXES AT DAWN]
1. ATMOS - Shock Therapy/4 by 4 (Mo Wax/Vecta promo)
2. SECTION 31 - Multiple Fractures EP (4M promo)
3. TINO'S BREAKS VOL 5 - Dub (Tinocorp)
4. ANDY VOTEL - Styles of the Unexpected (Twisted Nerve)
5. SUN RUNNERS EP (ism)
6. DJ SHADOW - Dark Days (MCA)
7. RADIOHEAD - Kid A (Capitol)
8. PREFUSE 73 - Estrocaro EP (Warp)
9. OUTKAST - Stankonia (Laface)
10. HEXSTATIC - Rewind (Ninja Tune)

[STYLEFILE (GERMANY) - TAGGIN TO DEATH 10]
1. MONK-SAFIR - Train - "Love is something really strange" (Stupid Cops remix)
2. ZORIN - Train - "Frankfurt for life"
3. SEIK-HENKER-JOAN - Wall - "Under the bridge"
4. GUTENBERGSCHOOL - Table - "Hell on holz" (kwick-mix)
5. JIM129 - Sketch - "Fire! I take you to learn" (129% punkrock)
6. DEVILS ON STEEL - Train - "Hit 'em hard" (Silver-mix)
7. THOMAS STRONJUM - Train - "No future, no fear, die young"
8. JACK & BUS - Wall - " ... crime does pay"
9. SUKE - Wall - "ich sterbe für HIP-HOP"
10. MOAS - Train - "fast food for your fucking eyes" (Bananamix)

[BREAKIN POINTS WATCH THESE BASTARDS VIRUS ALERT]
1. UP-GRADE INTERNET 2
2. BUDWEISER FROGS SCREENSAVER
3. buddy1st.exe
4. The Phantom Menace
5. Win a Holiday (e-mail)
6. CELCOM Screen Saver or CELSAVER.EXE
7. teletubb.exe
8. I love you
9. Einstein.exe
10. JOIN THE CREW O PENPALS

Thanks to Hermana PR for the tip off!

[THE NEXT FIVE - CITY SLANG]
1. FEB 12 - EXPERIMENTAL POP BAND - Bang Bang (including Unforscene & Fauna Flash mixes)
2. MARCH 5 - EPB - Tracksuit Trilogy LP
3. APRIL - CALEXICO - Crystal Frontier (including 2 Lone Swordsmen & Buscemi mixes)
4. APRIL/MAY - TO ROCOCO ROT - album
5. TBC - KINGSBURY MANX - album

[THE NEXT FIVE - DEFCON RECORDS]
1. OUT NOW - DARK CIRCLE - Paradoxes 12"
2. FEB 26 - MANAGE - Early Life Crisis LP & CD
3. APR 23 - DEFCON TEAM - Musik 12"
4. MAY 28 - DEFCON - Defcon LP & CD (featuring Skitz, Aspects, First Rate, Numskullz and Rodney P alongside the regulars)
5. JULY - CHARLIE LITTLE - Fanfare 12"

[DISORDA S 5 SUSPECT MIX TAPES]
1. DJ SKULLY - Juggle Me
2. GREENPEACE & DJ YODA - Jews Paid Too!
3. DJ 3RD RAIL - Subway Hip Hop Vol.34
4. DELEGATES OF CULTURE - Headcleaners
5. DJ NOIZE - Real Hip Hop My Man

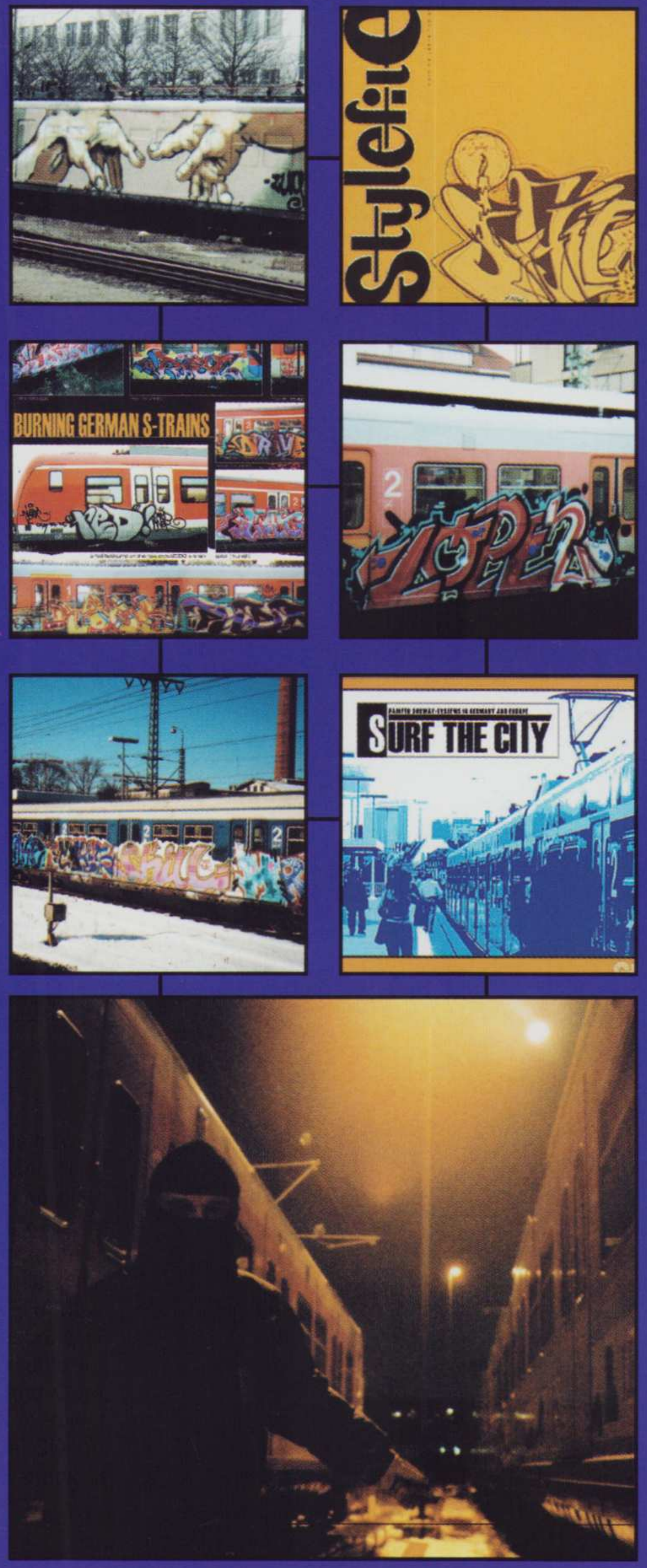
•••• E-mail charts to mail@breakinpointmag.co.uk
and we may consider using them
if you excite us enough

"PISS OFF DOG!"
Now can you hear me???

THE ONE IN 10

eye strain

ON FILMS THIS ISSUE, THE POPCORN MACHINE IS DRY SO THERE'LL BE NO ROCKIN' ON THE BACK ROW. THERE'S A COUPLE OF NEW BOOKS FROM EUROPE THAT HAVE BEEN LOOKING GOOD FOR US THOUGH, SO WE THOUGHT YOU MIGHT BE INTERESTED!

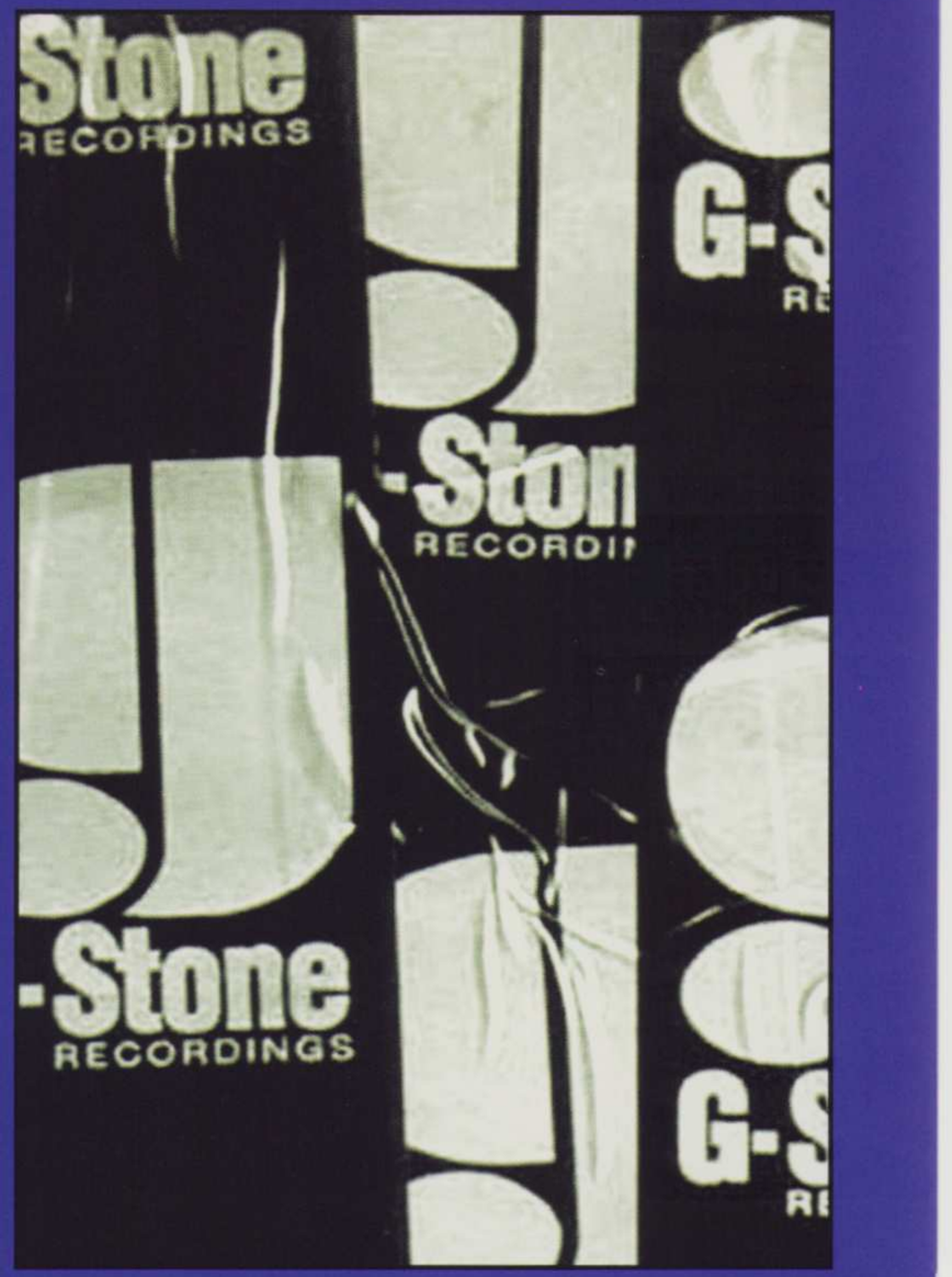


"SURF IN THE CITY... GRAFFITI ON THE SUBWAYS IN GERMANY AND EUROPE"

By Stylefile Productionz

If you're an old skool writer like myself and owned a cherished copy of "Subway Art" in the eighties or you're a new skool writer or someone who just appreciates good aerosol art, you need to checkout this. A full colour hard-backed book that gives up images from trains over 144 pages. The trains feature some of the heaviest 'top to bottom' & 'panel' pieces that I have seen. With over 800 pictures from Germany, Paris, Amsterdam, Rome, Madrid and other major European cities, these trains get cleaned pretty quick - so it's a chance to see some of this rare artwork. There are some interviews with some of the actual artists, and text dialogue is English & German. The photos are pure quality and the layout is excellent. A recommended purchase if you like graffiti.

(LATE)



"INTERNAT"

By G-Stone recordings

Kruder & Dorfmeisterís G-Stone recordings have another fine release for February. It's a book portraying a collection of artwork, photographs accompanied by some dialogue which ìoffers an incomplete memory of the last six yearsî. The book was launched with a one week exhibition at the Echo Room gallery in K & D's home of Vienna but now is available to you for purchase but be warned cause if you like the look of this, it's only in very limited quantities right about now sometime. If you're around their way the book is available in Austria @ soulseduction.com or selected Austrian and German record shops and book stores. A fat 300 pages of read written in both English and German, illustrations and a CD of the audio memories of the last six years. The CD track listing is as follows:-

1 Kruder & Dorfmeister - High Noon
2 Tosca - Chocolate Elvis
3 Tosca - Fuck Dub (Haaksman version)
4 Walkner.Moestl - Shades
5 Farda P - From Babylon to Vienna Voiceover
6 Tosca - Chocolate Elvis (Boozoo Bajou mix)
7 Kieser.Velten - Dubolition
8 Peace Orchestra - Domination
9 Tosca - Busenfreund
10 Stereotyp+Soothsayer - Dub Club
11 Sugar B - Little Irie
12 Walkner.Moestl - Heaven or Hell
13 Tosca - Orozco (Dubphonic mix)
14 Kruder & Dorfmeister - Deep Shit pt 1&2

And also if you're really on that 'G-Stone thang' and you happen to be in Austria, you can get your own G-Stone logo for your mobile phone. All Nokia phones (A1, Max.Mobil, ONE, Telering) are compatible, check www.websms.at for your logo.

(George Arthur)

Emcee 001/2/3 Cybin Available NOW!
Emcee 004 Mechanizm Available NOW!
Emcee 005/6/7 Limited promos available.
Just Noyze 001 The New Birth Just Noyze Recordings.

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Jan 27th
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Feb 3rd
GEKO BEATS + ESSAR
Feb 10th
MR THING
Feb 17th
DJ SKITZ
Feb 24th
GEKO BEATS + ESSAR

TY

......Phew!
A different kettle of fish!

TY's a co-operative kind of guy, not awkward in any way like the title of his debut long player might suggest. Even after we turn up late for an interview in South London he's co-operative and chills out while we discuss Typhoo tea, school bullies, Shortee Blitz, music workshops and who's badder Robert De Niro or Samuel L Jackson!

It was a difficult time for the polite but still completely enthusiastic TY, as a number of friends had been involved in a fatal car crash just days previous, yet it was noticeable despite this, he was in good spirit. The other thing I first noticed about TY is that he sounds exactly as he does on a record, if we'd have taken a stereo to the interview and played some instrumentals it would have been just as easy and made sense for him to talk over the beats. So it's taken a whole five years for TY one of the UK's longer serving missionaries to produce this album 'Awkward'. In that time he's worked with I.G. Culture, DJ Pogo, friend Shortee, The Nextmen, Unsung Heroes and Funky DL. He's spat lyrics into the same mic as Jeru the Damaja, Talib Kweli and also hosted Channel 4's 'Flava'. Yet apart from beat construction this album is about TY and only TY.

Rather than the album being full of collaborations it seems you've opted for a solo stand?
I've been in hip-hop that long, we was into hip-hop when collaborations weren't the done thing, so because collaborations are the thing now everyone thinks that's what you've got to do. I'm not in that. I had rappers come up to me like "so who you gonna have on the album? You wanna do something?" and I'm like no, and they think I'm being funny. I'm not I'm just saying right, this is how I'm doin' it.

You're obviously very independent, is that your way of keeping upfront?
Me doing what I do, being myself is me helping push hip-hop as far forward as I can. On the album there is not a point where I'm like "Yo you lot are wack I'm the real shit" cause I ain't got time for that. When I organise hip-hop jams and when I'm going into schools to teach kids hip-hop you ask them questions, they say Dr Dre and Eminem but I'm showing them breakdancing by getting down myself and doing it. When I'm representing hip-hop at these forums I'm at a different place, I'm not saying I'm at a better place or a right place but I'm trying to push the glass ceiling a little bit and I'm happy to represent hip hop in a different light. That's the agenda, to make them understand that hip-hop is more than just rap or MTV.

On 'Hercules' you talk about the school bully was that a down point in your childhood?
The school bully thing wasn't major; it was more psychological than physical. What I'm clocking is there's little things that people do to each other when you're small that can have major effects on how you turn out. Also as an emcee it seems like when we talk about stuff we only kinda talk like we are the toughest, we are the roughest, no one can fuck with us and I just felt.. like The Pharcyde when they did that sumtin' 'Passing Me By' that was beautiful cause they kind of reversed the actual role.

Have The Pharcyde inspired you?
A lot of people have inspired me, hip-hop in general inspires me. NWA inspire me.

'The Tale', the girl checking you cause she's seen you in a magazine, turning up at your flat ending up butt naked on the sofa is that about one incident in particular?
With regards to the incident I'm trying to be anonymous on that one.. fuck it exclusive for Breakin' Point, yeah it's real that shit's real,

No more than that?
The names have been changed to protect the innocent.

Do people really approach you and tell you they've 'seen you in this and that magazine?'
It all depends on the releases when I'm not having records out it's a lot quieter. I could be in a barber shop and the barbers like "by the way I've seen you in a magazine", you get that but the thing is, I can't speak for everywhere else, but in London people see you and they know your face and they know you do music but they'd rather look at you then look away, rather than say hello. I don't know whether it's because you don't look rich, if you look a little bit scruffy they won't talk to you.

Do you think it's a black thing?
It's a black thing, maybe a UK thing, because when I travel to America or Europe it's not like that. In fact when I travel up and down the country it's not like that but in London because it's a melting pot of things, people might not even be up on hip-hop at the moment if you was in garage people would probably know who you were.

How do the kids at the workshop look at you?
When I leave I'm signing autographs and it's crazy but the beautiful thing about it is that the school have allowed you to come in and teach these children why and what you're doing and why they should pay you attention. I'm talking like eight year olds, when you do that they see you as a star.

So outta London you get more interaction?
I'll be in Amsterdam and someone'll be like "yo wassup?" And I'm like... wassup man you cool?", "when you bringing out a new record", "you know me?" I was in Bristol and this guy was crying, half drunk too man "I drove up so far to see you man I'm a fan of yours man", telling me lyrics, telling me songs. I was more affected than he was.

Does that drive you on?
It drives you on but it's a shame cos... let me put it to you like this. If you listen to people like Mos and Talib Kweli right they're like so confident in what they do because they've got their feed back. They've got to travel as Blackstar they've got to travel as Mos, now as Reflection Eternal and their confidence it's coming from the feedback and people telling you "respect", you have to keep that faith and I feel that I want to be on that level but I can't because my actual environment is not feeding back. It's only now I'm getting vibes from The Nextmen and Unsung Heroes.

'Turn it up a Little' has become an anthem?
You know, I didn't know that would happen. We done the shows and we were in Leicester, we did most of the songs but we left that song till last, we said, "we're done now", then the crowd started going crazy. We turned it on and everyone's jumping up and down going crazy and I was looking at the audience like "oh my god is this what it feels like to be in America, fuck lets go!" It was rockin'.

There's a skit on the album 'Shake your Ting'. Apart from 'Turn it up a Little' what makes TY shake his ting?
Whoooooh! Spread Love, club night Spread Love (run by the Bad Magic crew). Fridge back in the day, Boogie Bunch raves back in the day, Flavour of the Month. Shortee Blitz on the decks when he's ready! I cant help it he's truly horrible. If he's in form you're in trouble

Now, let's talk about the other TY's in the world. Tai food?
I like king prawn fried rice; I just can't ever get enough, yeah!

Typhoo?
I don't really drink tea but Typhoo tea reminds me of the advert when it came out, the time in my life when I was younger and my sister was born. I remember going to see my mum in hospital and she was having this new baby and Typhoo tea was the thing around at the time.

Tie Fighters?
I haven't watched any of the Star Wars films, not even the new one. Big Ted is a Trekkie, he's into Star Wars he's got all the toys, Ted and one of my friends that died they used to beat me down about that, they were like what? Where was you as a child? I had Nigerian parents who were like "go read your book." Cinema wasn't happening.

I read that your mother didn't approve of hip-hop?
She didn't approve of anything, pop music, music in general.

What's her attitude now?
Oh she loves it she's been to a live show Apricot Jam and it was crazy cause I made the crowd shout her out. When she gave me her blessing to do music, cause obviously I was going to do it regardless, it just changed my whole focus on it and also it happened at the particular time when I really got serious. I'd gone back to Nigeria and I saw what was really going on in regards to my relatives and how poor they were living and then I came back here and I was like right, I'm quite safe, the chairs quite safe what am I complaining about?

It opened your eyes a lot, did your confidence grow?
Very much, I'm trying to do my thing if it's a god given talent people are checking for and people universally hear my voice and be like "you know what, this particular guy from the UK TY, we like that" then I'm into it. I just want to be as confident as the others out there.

You said you could be a dustman in twenty years time do you just live for today then?
I'm actually looking quite far forward with regards to what I'm doing, that statement is really to do with the actual fact of what I'm doing now I'm enjoying it and have been enjoying it and it's something that just won't leave me. I could be a dustman in twenty years time but I'll be a dustman with a hell of a record collection.

And you'll be collecting the bins with your Walkman on?
Yeah you know that!

What would or could you be doing now if hip-hop or the dustmen had no jobs?
If I wasn't rapping I'd still be involved in hip-hop, you'd have to take hip-hop out of the equation for me to answer that.
At school what were you interested in?
English, drama that was the thing for me, I was actually studying drama and then I got to a point where I had to make a decision, continue doing one or the other, you can do both but not here.

What, here in England?
Yeah you've got to be in it, you've constantly got to be doing the theatres all these sort of things before you can even get to look into the barrel of a camera. I was just too much in love with what I was doing, going to dances, open mic competitions I just had to be real and put that down. If it comes up later I'm not doing an Ice Cube or an Ice T, I'm me being it.

Does this mean one-day, TY in a film?
Myself in a film? I think I could do it; I'd like to do it.

Any preferences?
It would have to be something connected to rap. Something quite serious, but not dangerous necessarily. I'd like to do a hip-hop film and it to be about the glass ceiling of hip hop in this country, cause there's a glass ceiling, you get to a particular point and your like ching, ching, tapping on the ceiling, "let me up let me up" and it's not allowing you to. That's given the plot away.

Do you watch many films?
Yeah, the baddest two films I've seen recently are 'Happiness' which is the actual original of 'American Beauty' and 'Green Mile'. That's a bad film, you just don't know what to expect, I was fascinated by that mouse. That's a success in the history of film making, that's riding high in my chart.

Did the emotions of the film get to you?
Yeah I'm a Leo so I get quite emotional.

So what actors get the TY nod of approval?
That's a bloody question.....! No 1 actor for me who kills me everytime is Robert De Niro. He's just so good he can play different things, he can do it all. There's a film that I've watched the most times in my life 'Midnight Run,' I can watch it again and again and you just see the jokes coming. Kevin Spacey, Al Pacino he's cool, Samuel L Jackson. What I like about Samuel L Jackson is like when he got famous after Pulp Fiction the surprise you get when you realise just how bad he was as the little actor before. He was in all the films but you just didn't realise. Like 'Jungle Fever' he's the crack head brother of Wesley Snipes. 'Juice', I only realised after.

All the people we've talked about have made their mark, is there a way you want to be remembered, your legacy?
I want to completely fulfil my potential as an artist, get a few albums out, travel the world, if I want to be remembered for anything it's just for being me, being cool, being true to myself, having love and just being honourable in that sense. If anyone can take from that please do.

TY 'Awkward' is out now on Big Dada

Words: Chris Ellis
Photos: Benny

These are the breaks -
Diggin' in the States

New York. A city of myth, wonder, history and culture. It's responsible for some of the greatest artistic movements of the twentieth century, and is birthplace to one of the greatest musical forms so far: hip hop.

Other highlights of the trip included:
Meeting DJ Premier who paid for his records with a platinum card (very cool) and also buying the Keb Darge Funk Spectrum record I was playing in the shop at the time (very very cool).
Selling Kenny Dope a reggae album (pretty cool too).
Hanging for four days in Phily with DJ Cash Money and going to Val Shively's record store which has three million 7 inches and finding, amongst other things, two copies of 'Itch & Scratch' and 'Different Strokes' (mind-blowingly cool).
Meeting some real bisexual freaks who all have sex with each other in the middle-of-butt-fuck-nowhere hick town (freaky-deaky cool).
All in all, a good trip. New York can be a lot of fun, it's not just shopping you know!

As much as you surround yourself with hip hop culture in Britain, nothing compares to seeing and feeling it in New York. As you walk down the sidewalks of the avenues, you can feel that hip hop is New York as much as New York is hip hop. Stickers, fly posters, graffiti, murals, record stores, clothes, people! it's only really once you're there that you realise the depth to the culture.

And so I found myself there just a few weeks ago. I've been visiting NY for about 3 years now, and I never tire of it. All cities have a vibe, and NY's vibe is one that I can easily slip into. My first visit there was with my friend Jimmy James. I'd been to the States a number of times before, but never to NY; I could never see the appeal of leaving one city (London) to visit another (NY). Yet, there I was in NY.

In a contrast to Britain, we pretty much have a youth culture centred around dance music. From in-store music to adverts on TV to national radio to clubs, the majority of music we hear is dance, whether it be house, garage, 2-step or drum & bass. Now try to imagine all of those influences switching to hip hop. Imagine getting into your car, turning the radio on and having Jay-Z or DITC playing. Then you park your car, go into some stores and Mystikal or Outkast are on. Then you grab some lunch from the Starburger and Mos Def's on in the background. Then as you leave, a car rolls by, blasting Big Pun. This is New York.

One of the main reasons that I go to NY is music, or more specifically, records. As an avid collector, there comes a point when you just have to visit America. You hear many stories about stores with endless racks of vinyl and £30 albums available for a mere dollar. And the chances are that if you collect hip hop then you collect breaks, so where do you go to get the best of both worlds? Uh-huh, you guessed it.

It's been said by many that the days of finding breaks and good records cheap in NY are over. Well, I disagree. True, you can't really walk into a store and pick up James Brown or Meters albums for 5 dollars anymore, but you can find other more obscure stuff cheap. Just last year I found a Multiplication Rock album (the one with 'Three Is The Magic Number' on it) for 6 dollars, and this was in a prominent store in the Village. The reason it was there was because it was placed in a section where your average collector wouldn't have looked i.e. the Children's Section. Now I admit that this was a unique case, and I certainly didn't find anything else to compare on the rare & cheap tip too, but you just have to look for the less obvious stuff.

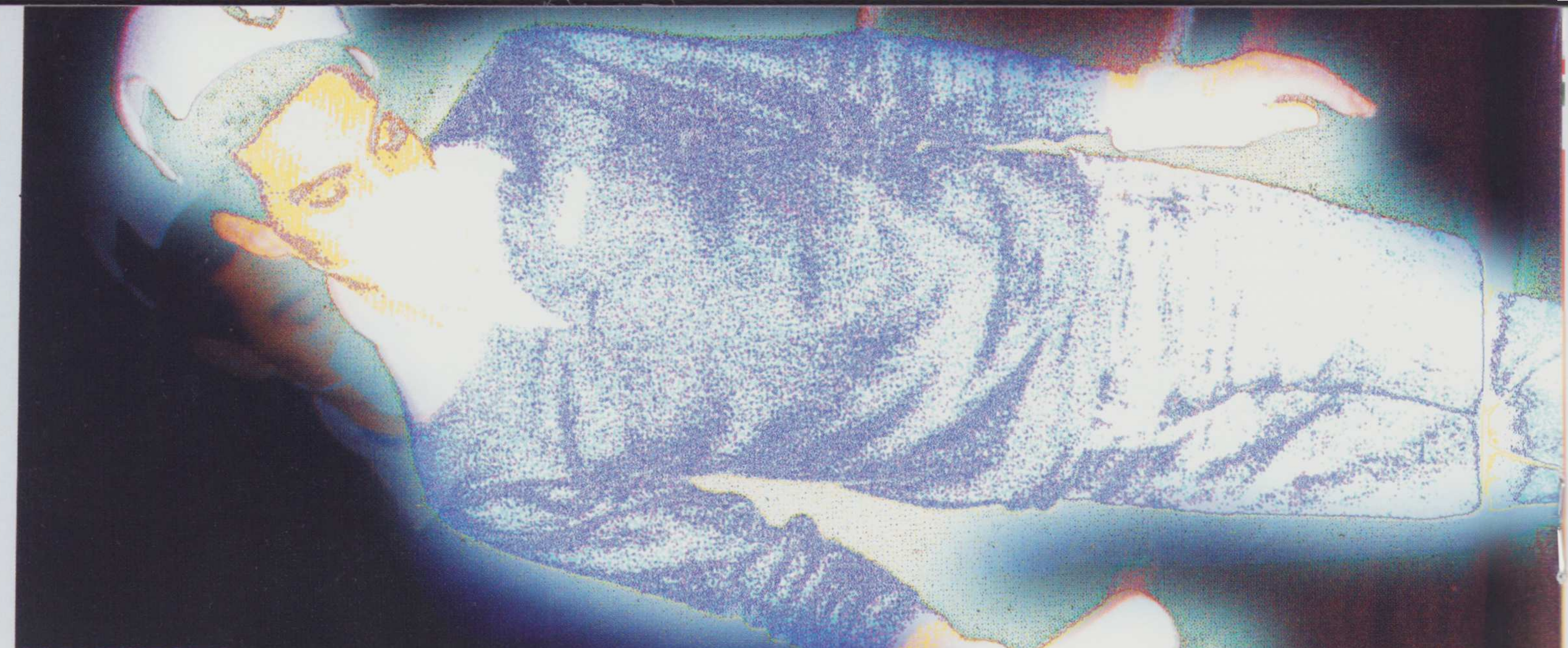
Really, the only place to visit if you're a collector is The Sound Library.Run by two English chaps (let's call them Rob & Steve) with Jared and Raz providing knowledge and service as well, this store specialises in hip hop vinyl, whether it be rap or breaks. Now these guys know their stuff and don't fuck around; all records are priced according to their condition (so you can find some bashed up bargains), but it's their customer base which is the most frightening. Luminaries such as DJ Premier, Prince Be (from PM Dawn. Don't laugh, this guy has one of the best collections in the world), Pharaoh Monche, Lord Finesse, The Beatnuts, Kenny Dope, Dan The Automator and DJ Cash Money are all customers who pass through, often trading in as well as purchasing. Combine this with the Europeans who bring in rare Library records and the shop's extensive knowledge and you have a store with quite possibly the best stock in the world.The service is friendly yet serious; there's no time for idiots trying to off-load their mum's old collection of Lionel Richie records. They have at their disposal an extensive computer database compiled over the years which keeps track of everything going through the store, and also able to tell you if they have that rare Bob Azzam album you're after. They can also keep track of your wants list as well. The walls are where the gems are though; at one end hip hop, at the other jazz, funk, rock and soul. Prices range anywhere from $3 up to $300, sometimes even more. One of the nice touches is the way the records are racked, with sections for drums, breaks and libraries as well as the more usual ones. Some have been upset at what Sound Library are doing, claiming that the prices are too expensive and that it distracts away from the true nature of beat digging. Well, I see it as Sound Library providing a service. Firstly, the reason some of the records on sale aren't cheap is simply because they're rare. It takes time, effort, money and knowledge to go on a buying trip, which will be incorporated into the price; kind-of like a finder's fee. Secondly, there are no end of buyers coming through the store, and some records are sold as soon as they're put in the racks (absolutely true. Some are even sold whilst they're being priced!). The second-hand vinyl market has changed over the years, and it was time for a store like Sound Library to come along and service the needs of the collectors. I wholeheartedly recommend this store to everyone who tells me they're off to NY, and they always come back with something nice. You see, Sound Library also specialise in rare hip hop, stuff like promo-only or old school (and I mean OLD school, not JVC Force records) or test pressings. If you find yourself in NY, pay them a visit. You can find them at 214 Avenue A, between 13th & 14th streets. They're open from 12pm to 9pm every day, and you can phone them on (212) 598 9302 or check the website: www.soundlibraryrecords.com

There are many record stores in NY, most being in the Village area. Brooklyn does of course have the legendary Beat Street Records which is always worth a visit. Many of the stores are general second-hand stores, meaning that their selections include hip hop, rock, blues, soul, jazz etc. These stores can be particularly good for finding rock breaks, most being around the ten dollar mark, and they usually don't give a shit if a record does have a break on it too (meaning that they won't charge double the going rate for it).

Every once in a blue moon in the life of a beat-digger, there happens an extreme 'Oh Shit!' moment. Now the following story is completely true and to this day ranks as one of my personal high points in my beat-digging life! Galt MacDermot; a guy who is legendary in beat-collecting circles. He wrote the music for the musical 'Hair' as well as many other albums, and is a fantastic arranger and composer who has worked with well respected musicians including Bernard Purdie. More recently, his work has been sampled by Handsome Boy Modelling School (The Truth) and Busta Rhymes (Woo Hah! Got You All In Check). So what happened was I bought a new compilation of his previously unreleased work for my friend. Back at the apartment, I was reading the liner notes when I saw they had a website (www.galtmacdermot.com), and, after some surfing discovered that you could order a few of the records direct. I made the required phone call, spoke with a very nice lady who turned out to be his daughter, and the next day found myself taking the ferry to his Staten Island home! After a blisteringly wet and cold journey in which not one cab driver would stop for me, I arrived, and was greeted by his incredibly kind wife, then met his daughter, and then, sitting at the kitchen table was the man himself! Quiet, but polite, he seemed a nice guy. His daughter handled all of his business, and even allowed me to peek inside the basement (where the gems were) and I came away with two original prized possessions tucked under my arm. I was sorely tempted to ask him to sign them for me, but felt that he wanted to keep out of the way. Yes, definitely one of those days you don't forget too easily.

Bombjack's Top Ten Breaks This Month:
1. Oliver Sain - On The Hill
2. Ernie Hines - Our Generation
3. Jack McDuff - Electric Surfboard
4. The Coasters - Down Home Girl
5. Howard Blake - Elephant Rides Again
6. Larry Sanders - Story Of My Love
7. Galt MacDermot - Space
8. The Hassles - 4 O'Clock In The Morning
9. David Axelrod - 1000 Rads
10. Archie Whitewater - Cross Country

Strasbourg, 1982. Ph: © Alain



MANIFESTO:

FUTURA .2000

WORDS: STEFF PLAETZ

FUTURA'S WORK HAS ALWAYS CAUGHT PEOPLE'S ATTENTION AND IMAGINATION, AND HIS WORK ON AND FOR MO WAX SLEEVES HAS BOOSTED HIS AUDIENCE SINCE THE MID 90'S....

THIS BOOK IS AMAZING......

COMING AS A SORT OF SKETCHBOOK/CONFESSIONAL/PHOTO ALBUM/ARCHIVE - IT'S BEAUTIFULLY DESIGNED AND PUT TOGETHER, WITH THE HELP OF MO WAX DESIGNER BEN DRURY, CHARTING THIRTY YEARS OF ARTISTIC DEVELOPMENT...

IT'LL LEAVE A NEON-GLOW ON YOUR BOOKSHELF!

HERE ARE SOME WORDS FROM SOME ARTISTIC ADMIRERS.....

WILL BARRAS - "MORE THAN THE WORK ITSELF, WHICH I DO OBVIOUSLY REALLY LIKE.... IT'S WHERE HE'S TAKEN IT. I LIKE THE TECHNICAL BREAKDOWN ACROSS A LOT OF DIFFERENT MEDIUMS."

MITCH - "MODEST, INSPIRATIONAL, BEAUTIFUL."

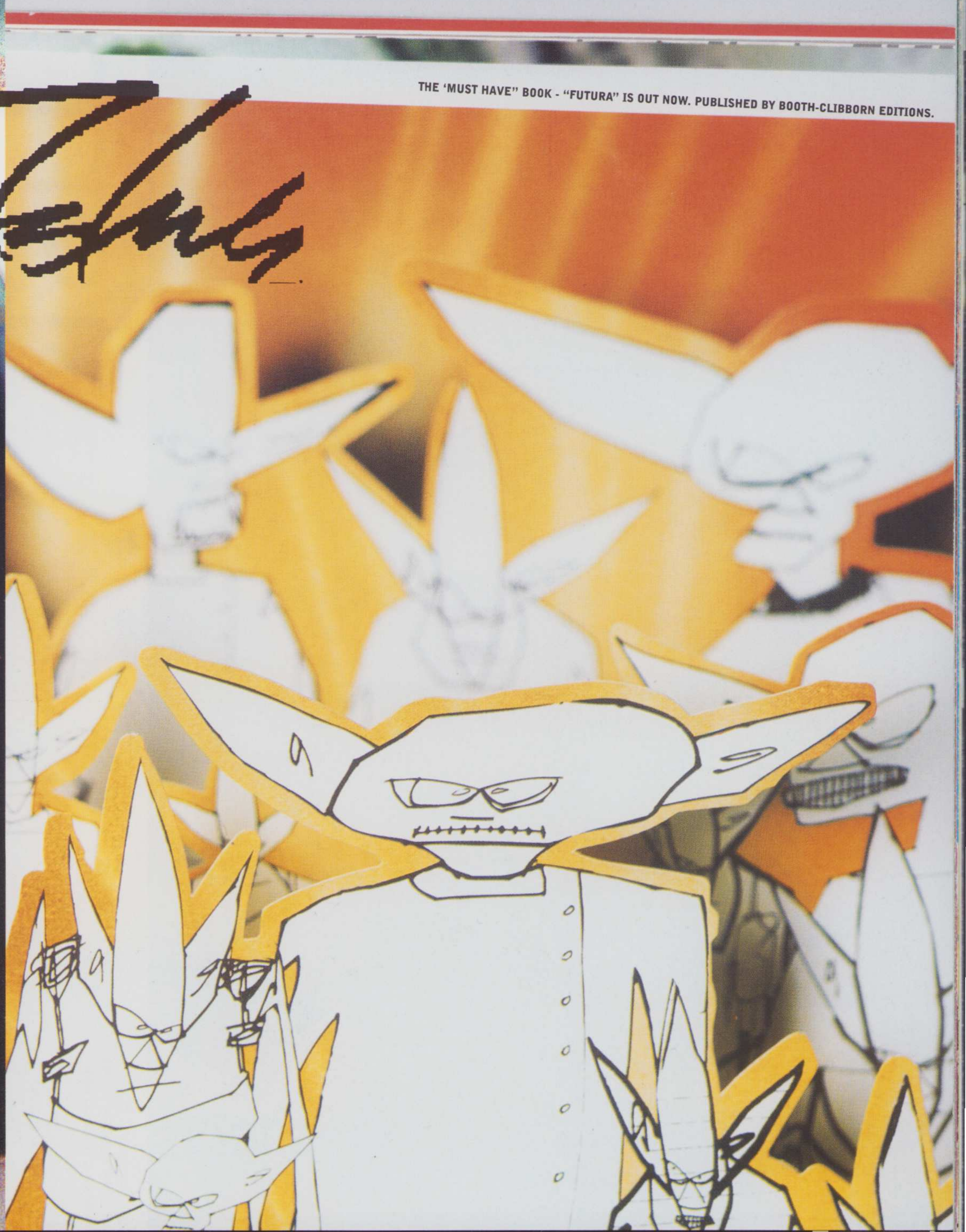
MR JAGO - "HE'S ALWAYS BEEN ONE OF MY FAVOURITE ARTISTS AND IT'S WICKED TO SEE THE ORIGINS OF ALL THE STUFF I'D SEEN ALREADY.... AND IT'S A GREAT INSIGHT INTO HIS LIFE AS A WHOLE."

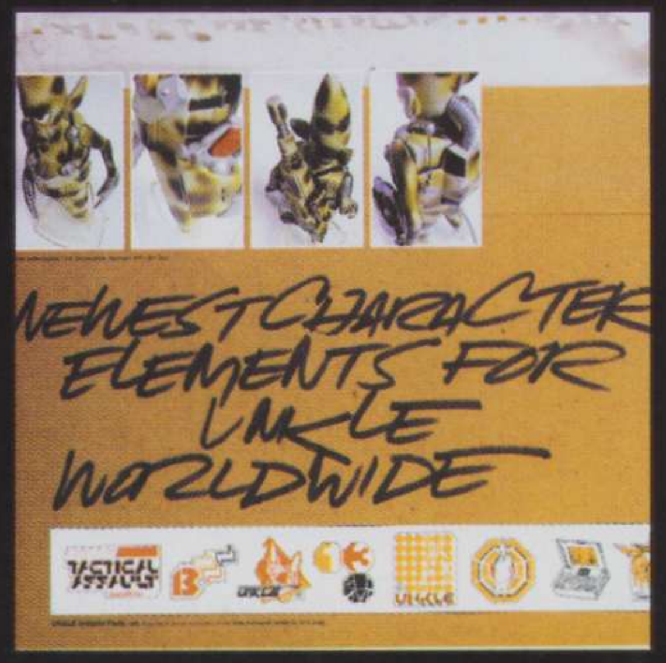
ROUGH - "FUTURA HAS MANAGED TO MAKE A VERY SERIOUS CAREER OUT OF RUNNING THE SAME THING OVER AND OVER AGAIN. BUT I HAVE TO ADMIT I ABSOLUTELY FUCKING LOVE IT!"

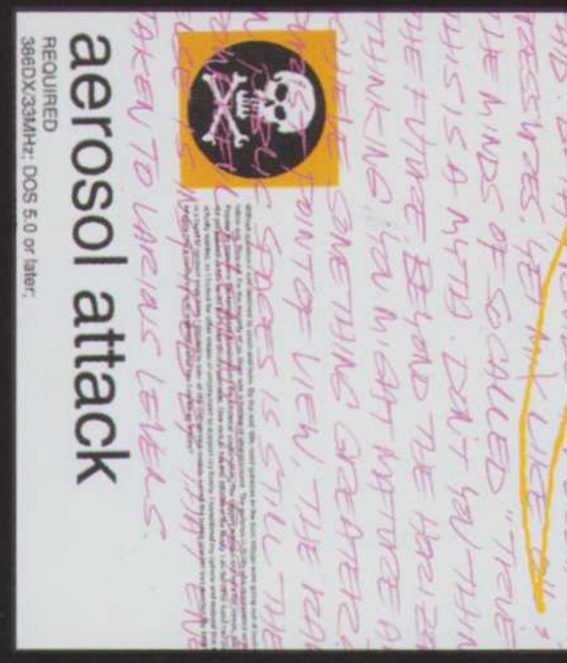
PETE FOWLER - "HE'S GOT THE BEST ALL TIME TAG - IT'S LIKE A LOGO. I REMEMBER SEEING HIS TAG ON THE 'SPRAY-CAN ART' BOOK AS A SCHOOLBOY AND BEING REALLY IMPRESSED. I THOUGHT IT WAS THE SHIT, BUT, IT'S THE MO WAX/BATHING APE/DOLLY CONNECTION THAT MATTERS MORE TODAY - TO THE KIDS."

OSCAR WILSON - "THE ORIGINAL STYLER- FROM HANGING WITH THE CLASH TO COVERT RUSSIAN B-BOY MANOEUVRES. THIS BOOK TELLS THE STORIES AND DISPLAYS ALL THE FUTURA ART YOU NEED."

THE 'MUST HAVE' BOOK - "FUTURA" IS OUT NOW. PUBLISHED BY BOOTH-CLIBBORN EDITIONS.




NEWEST CHARACTER ELEMENTS FOR UNKLE WORLDWIDE



COMMERCIAL PAINTED VERSION.
CUSTOMISED STASH VARIANT.

It's not the word 'graffiti' that bothers me, it just doesn't accurately explain the entire picture.

I know all about writing on walls but that's not who I am, that's not what I do.

Collated, compiled and written by: Des Berry

ism records

Based in the heart of New York City, ism Records are barely out of the womb age wise in terms of record company years, but already they are up and growing fast. With an agenda to 'release boundary defying music, ranging from modern, innovative electronic music to dub drenched downtempo beats' they are definitely one of the labels (if you've not already done so) to check out in 2001.

Established in early '99 by the partnership of DJ Swingsett and J.Warrin, the label was originally set up as an outlet for their own work

"J.Warrin and I started it as a remedy for our own frustrations in chasing other labels", Swingsett explains. "Tired of being slept on and blown off, we knew our music had quality and was unique. But we also intended to eventually release other producers' music,"

Those other artists include, Del Mar, Dave Warrin, DJ Wally, Julias Papp, Lisa Shaw, and Takuya, alongside the likes of vocalist Carol C, DJ's Lorr and Beau, Beatboxes At Dawn and the duo Boomish.

Situated a couple of blocks from the Empire State building, ism like any independent company has that kind of family feel that you get with small labels.

John Warrin is the co-owner and in charge of production, ("bitchy curator, purveyor of fine arguments") Swingsett the other co-owner, A&R, ("office jester, moody bastard"). Delmaur, distribution, ("official smart ass"), Eric, press and publicity, ("always talks about his cat and Ryuichi Sakamoto"), Lisa in accounts, ("whirling dervish, tornado from Toronto") Wicket in retail, ("works & laughs like a horse") and Roland in licensing, ("out 8 nights a week, dancing wookie")

THE USA

Over the last 18 months dance and 'electronic' music have hit the media and therefore the mainstream populous of the United States.

"The general electronic and dance scene in the US is building and growing faster every year. Many of the bigger clubs in most of the major cities are dominated by mainstream and commercial hip hop, hard house and techno. Cheesy funky breaks dominates much of the South. In NYC, San Francisco, Atlanta, Detroit and LAthere are certain, unique aspects about their night life, music and culture that can be inspiring.

Sadly the only money to be made is in pop and commercial bastardisations ofdance and electronic music.

The US needs more pirate radio, more internet radio shows to create moreprofile and to sustain the momentum created steadily for the last 3 or 4 years.
MTV sucks here so bad. A "real" new music video network would help a lot. MTV Europe and Much Music(Canada) are tons better and more diverse. They actually play more than 10 videos on rotation every week.

In New York City there is no dancing in certain bars, lounges and clubs that don't have the almighty "Cabaret License". The biggest factor holding back NYC's underground music. Thanks to Mayor Giuliani (in office for 7 years, 1 more to go) and an old law left over from the 1920's, that resurfaced as a means for the Citygovernment and its departments to make money off fines. Hopefully the lawwill be changed so we can stop living in a 'Footloose' world."

Testpress Sundays is Swingsett's weekly event. Running now for over 3 years at Drinkland in Alphabet City, East Village, it features mainly drum 'n' bass DJs from all over the place, in rotation.

A HISTORY

With a long DJ CV, covering countless club nights in Manhattan, Swingsett's musical roots lye in hip hop, rare funk and soul, acid jazz & abstract hip hop. His history in the US drum 'n' bass scene goes back to the mid '90's with his involvement in the country's first weekly 'Konkrete Jungle' parties. 'Bikini Magazine' and 'Streetsound', have rated him as one of the Top 100 International DJ's. In 1997 alongside DJ Wally he released an LP 'Dog Leg Left' on Ubiquity Records.

"Artists and people old and new that have influenced me are Augustus Pablo, Krust, David Axelrod, Ron Trent, DJ Premier, DJ Krush, DJ Shadow, Attica Blues, Marvin Gaye, Eric B. & Rakim and Stevie Wonder to name a few."

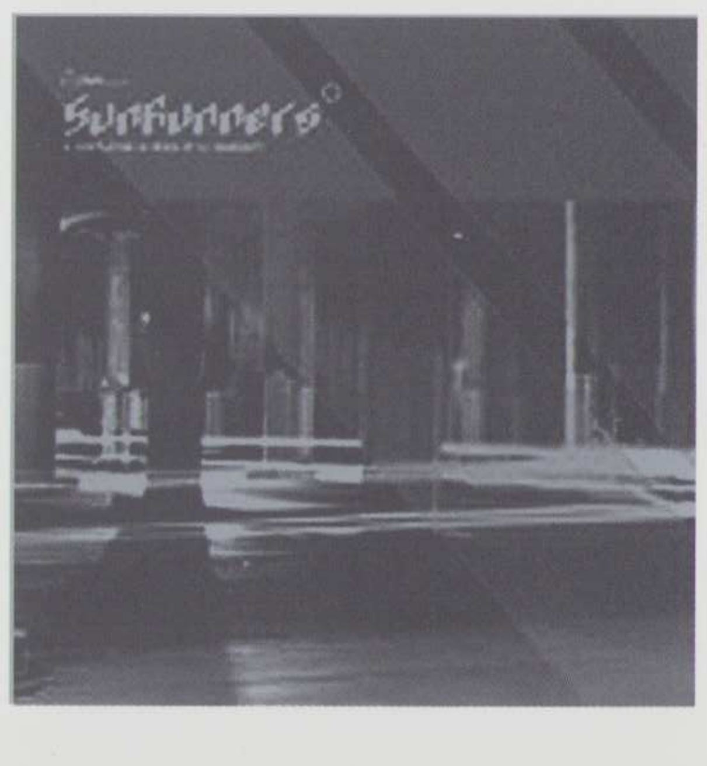
At a young age J.Warrin was plying his skill as a jazz guitarist around Northern California. Alongside his twin brother, Dave, he went to UNT, one of the world's top jazz schools. Forming 'Slide Five' soon after, their first release entitled 'Outerspace' also on Ubiquity Recordings and the subsequent album, 'Rhode Trip', brought them world-wide appraisal and a busy touring schedule.

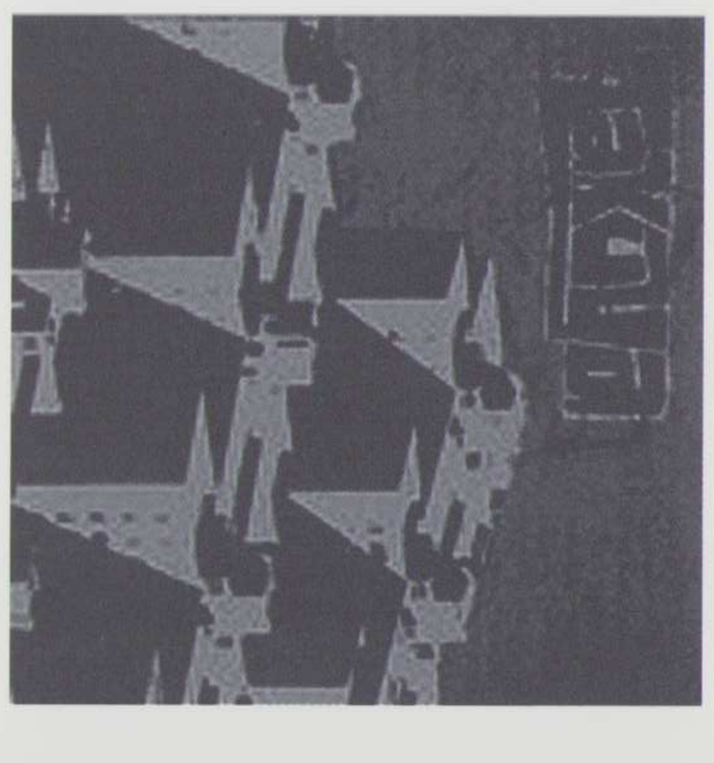
Swingsett had DJ'd at the first Slide Five gig in New York. So, together with a shared understanding and interest in dub, jazz and soul, backed with Swingsett's knowledge of music and beats as the DJ and producer as well as the jazz musicianship and background of J.Warrin the partnership was formed.

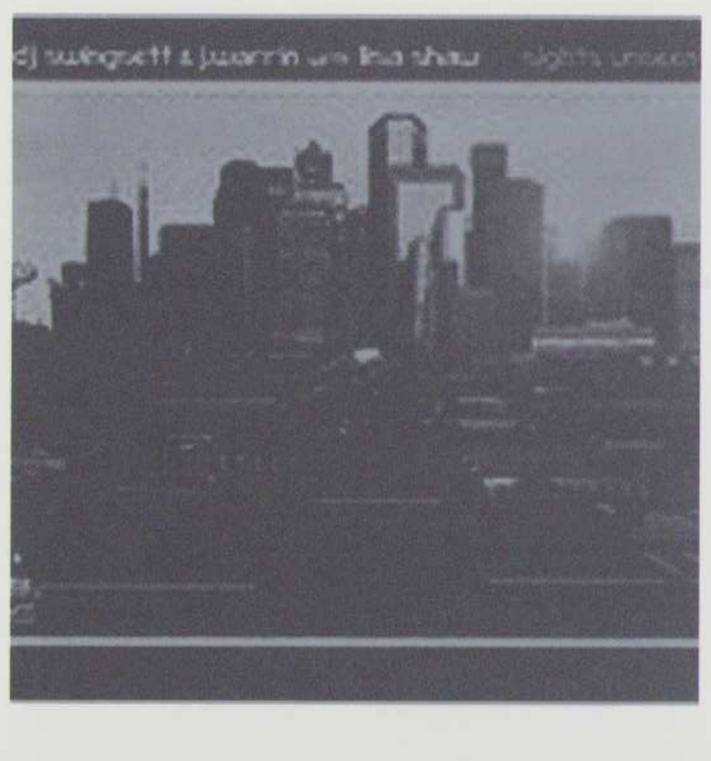
DISCOGRAPHY
ism Records

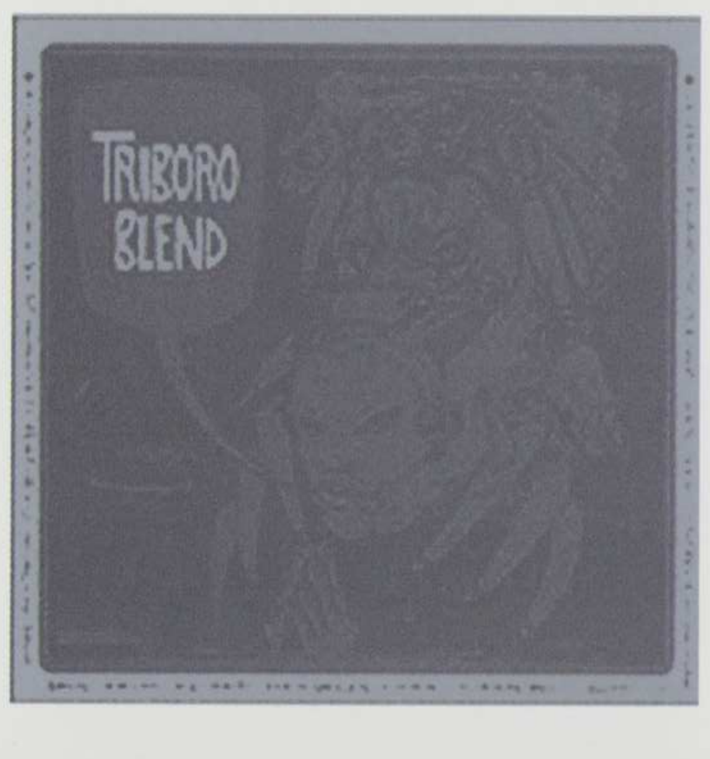
ISM001	DJ Swingsett & J.Warrin : 'ISM.01' (12")
ISM002	Swingsett & J.Warrin with Lisa Shaw: 'Tonal Mosaics' (12")
ISM003	Boomish: 'Sold' (Auctioneer Re-Mix) b/w 'Filthy Sanchez' (12")
ISM004	Various Artists: 'Triboro Blend' sampler (2x12")
ISM005	Swingsett & J.Warrin with Lisa Shaw: 'Sights Unseen' (CD)
ISM006	Takuya: 'Three Fans' (12")
ISM007	Swingsett & J.Warrin with Lisa Shaw: 'Doesn't Make It Right' (12")
ISM008	Various Artists: 'Sun Runners' - Mixed by DJ Swingsett (CD) Feat. Lorr, Motopsycho, DJ Spinna, Duermo, Takuya, Beatboxes at Dawn and Twilight Circus.

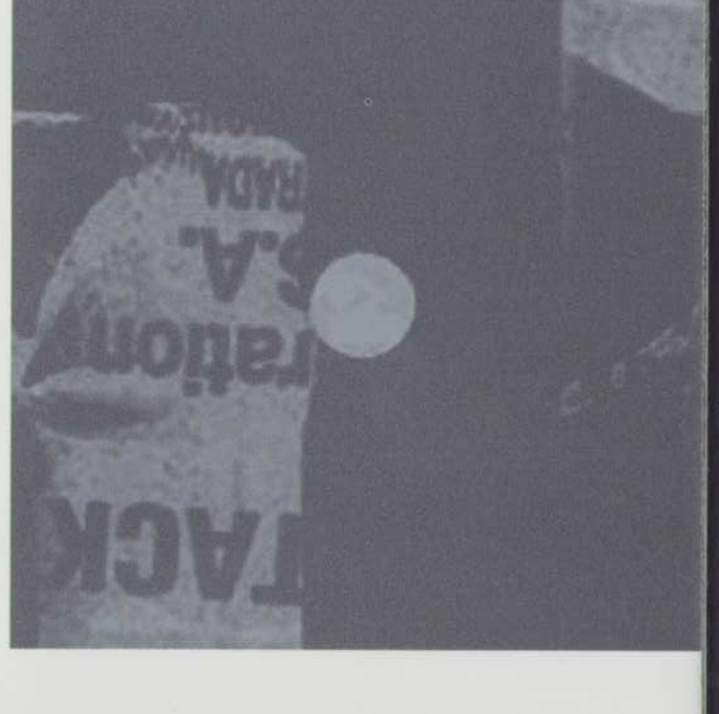
>>pg35











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ismrecords

cont...

ARTISTS

DAVE WARRIN a.k.a. MINDFLIGHT

Dave, like brother John, is a former member of Slide 5. House producer and member of the Naked Music collective he has recorded for the likes of Om, Ubiquity, i!, and Maxi. Together with Julius Papp they have carved a niche in the deep, experimental, jazzy house sound and released material on the new ism offshoot 'Esho'. His work often contains the guitar work of his twin brother and the angelic vocals of Lisa Shaw.

LISA SHAW

One of New York's hottest underground vocalists, Lisa has collaborated on various soulful downtempo, house, and drum 'n' bass tracks, ranging from Rae & Christian to Q Burns Abstract Message. A name to be remembering for sure.

DEL MAR

Recording on the ism'assive label, del Mar features on the labels Triboro Blend compilation. Also recording under the name of The River of Action and Spearman, his early work included 'Crying Freeman' and a remix of 'Musical Section' by Soul Slinger.

DJ WALLY a.k.a. PISH POSH

When MC's found it too hard to rap over his productions, DJ Wally's move into experimental beats and drum 'n' bass was soon to follow. Producing abstract work for labels like Liquid Sky, Ubiquity and Rawkus offshoot Rawkuts, he is a sometime production partner of Swingsett.

JULIUS PAPP

Considered as one of the most important DJs in the Bay Area, Julius with collaborator Dave Warrin, creates uplifting feel-good house music on the Esho off shoot. A house music producer and remixer he has recorded for labels like Yello, Large, Nervous and Paper.

TAKUYA

Combining hip hop beats and jazz drum breaks Takuya creates moody downtempo
music that is evident on his debut ism release the 'Three Fans' EP. Hailing from Brooklyn via Tokyo, Takuya has worked with the likes of Vernon Reid, Jojo Mayer, Organic Groove, Bob Moses and many others.

Other Artists appearing on ism Records:

Boomish are a duo that incorporate live jazz, funk, and reggae into their unique style and organic brand of drum'n'bass. Releasing the single 'Sold' they can also be heard on the 'Triboro Blend' compilation.

Brooklyn-based producer and DJ, Lorr creates his own brand of funky drum 'n' bass, mixing tracks like 'Yih, Yeh, Yeh', 'Heard It' and 'Shoe Juice' with latin, hip hop and dancehall elements.

Long-time New York DJ Beau is currently blowing it up, gaining top respect from his recent work. When not in the studio runs the drum 'n' bass party Camouflage,

Beatboxes at Dawn aka DJ/producer E.Moss. His track 'Vida Blue' can be found on the new ism compilation 'Sun Runners'. Outside of his own work he handles DJ'ing and producing for Atmos, a hip hop group that are presently licensed to Mo Wax in the UK. A single is scheduled for release over here soon, on
the Vecta imprint.

ISM'ASSIVE, ESHO AND AGRICULTURE

Just one label obviously wasn't enough for the ism guys. The sister label, 'ism'assive Recordings,' was set up at the end of 1999, primarily for drum 'n' bass releases. Now the latest addition to the portfolio is 'Esho Recordings'. Run with and A&R'd by Dave Warrin, its aim is to release soulful deep house. At the same time 'The Agriculture', a label set up by DJ Olive and Jameson to release music from New York's ambient and abstract artists, is being sub-distributed by ism.

DISCOGRAPHY

ism'assive Recordings

IMA001 Various artists: 'Triboro Blend' - Mixed by DJ Swingsett (CD) Feat. Tony Bricks, Lorr, del Mar, DLP, Boomish, Strata, Pish Posh and Spearman.

IMA002 Motopsyco & Carol C: 'Simple Thoughts' b/w Strata 'Buzz Bomb' (12")

Esho Recordings

ESH001 Julius Papp & Dave Warrin - 'Lookin' Up' b/w 'Give it Up' - (12")

ESH002 Cassady: 'Conquering Lion' / Mindflight 'Lightsource' (12")

The Agriculture

AGR001 Lloop: 'Bulbbs' (CD)

ARTWORK & DESIGN

BODIE CHEWNING

Brooklyn artist and illustrator whos had a hand in all the Testpress Sundays flyers since birth, three years in all. Swingsett has used his skills for cover art on 4 different ism Records and ism'assive Recordings single releases, while the Triboro Blend cover artwork is also his creation.

DAVID WEISSBERG

Art director at XLR8R Magazine, who also has his own t-shirt line, while doing all designs for the Esho imprint. The Sun Runners artwork for ism is one of his most recent sleeve designs.

WAYNE PATE

The other ism Records' party flyer designer whos artwork also featured on Swingsett & J.Warrin with Lisa Shaw: 'Doesn't Make It Right' twelve inch. When he's not doing that he DJ's, runs a website and online mix show called www.soulrebel.com all whilst juggling, operating, owning and creating Soul Rebel Clothing.

THE FUTURE

"Our future plan is to release singles to the point that we have one single out per label per month. At the same time licensing and getting remix work from international artists, and releasing a new Slide 5 album (John's band) in the summer. Albums from both Takuya and Lorr are also planned.

There will be new EP's from 'Beatboxes at Dawn', 'Takuya', 'Lorr' and 'Duermo' and a drum 'n' bass mix CD compilation by delMar as well as a Julius Papp deep house mix compilation on Esho. On top of all that we're moving our offices and studio to Brooklyn!".

IN THE MIX

To round things off nicely, a taster of just a few things ism get up to in the form of the second half of this issues cover mount CD, mixed by DJ Swingsett. A mixture of tracks taken from their recent 'Sun Runners' compilation with an exclusive cut from Tony Bricks thrown in. Enjoy!

Track listing

1 - Lorr - "Waiting For Samantha"
2 - Duermo - "Y-Sign"
3 - Wally & Swingsett - "Dropera"
4 - Motopsyco & Cassien - "Water Tree"
5 - Tony Bricks - "Bouncy"
6 - Lorr feat. Enoc Perez - "Salsa Drunkyfunk"
7 - Beatboxes at Dawn - "Vida Blue"
8 - Duermo - "Clusters"
9 - Swingsett & J.Warrin - "Mandeville Drop" (Mindflight Remix)

Thanks to DJ Swingsett and Eric at ism.

For further information check out 'www.ismrecords.com'
or contact 'info@ismrecords.com'

>| BREAKBEAT SCIENCE

(A RECORD SHOP FOR RECOMMENDATION IN CASE OUR NYC FEATURES ARE TEMPTING YOU TO A VISIT THERE)

Situated in East Village, Manhattan, Breakbeat Science was the first record shop in North America that specialised in drum and bass.

In early '96 the owners and team, DJ DB, DJ Dara, Paul Morris and Sean "Shooter" saw the need for a shop that truly represented drum and bass. Back in 1996 many believed the American drum and bass scene could not support a store that concentrated on this new genre. However Breakbeat Science stuck its neck out and was a success from the moment it opened its doors. Offering customers the most upfront releases as well as stocking the largest drum and bass back catalogue in the world it showed authority in what had always been a hip-hop environment. Thus in turn they have created what has become the focal point for the American scene.

Ex-pat DJ DB moved to the US in 1989 and between 1993 and '97 he was working at sm:)e communications where he signed and worked with DJ Dara and The Shooter. Now co-running F1-11, through Warner, as well as his own drum and bass imprint Higher Education, DJ Dara from Ireland has established himself as one of the US's top drum and bass DJ's since his arrival in '94. Numerous releases since 94' have included two full length albums 'Rinsimus Maximus' and 'Halfway Home' both for sm:)e communications and new material on Breakbeat Science, the in house record label which is distributed worldwide by the UK's Vinyl Distribution. A sister label Orgone Recordings is now up and running which shows that these guys are clearly numero uno of the US based drum and bass scene.

Collaborating on Dara's "The Schizophrenia", Sean "Shooter" is the engineer at Breakbeat Science Recordings. The pair have worked closely on various releases for a while and Sean has an extensive list of remix work and releases in his own right.

Regarded as one of the top US DJ booking agents, Paul Morris's agency AM Only, represents the likes of Ritchie Hawtin, Josh Wink and Carl Cox while also arranging US tours for the likes of Moving Shadow, Mickey Finn, their own Breakbeat Science and Dara amongst others.

So they have a lot of clout none more so than their on line record store at, you guessed it, www.breakbeatscience.com where you'll find all the latest twelve inch releases and albums from Ed Rush and Optical to LTJ Bukem, merchandise, clothing and anything else you might expect to find in a record store. So the good news is that if Breakbeat Science isn't just around your corner but a few thousand miles away you can still be shopping for your tunes from there.

If you are around that way or planning a visit you'll find Breakbeat Science at 335 E9th St. NY, NY 10003

Words: Des Berry

NEXT ISSUE OUT END OF FEBRUARY/EARLY MARCH

BLAK TWANG - 'BAD ASS MAGIC-IAN'
SCRAWLING IN JAPAN
BRIGHT-ON BROTHERS! PILOTE, IAN SIMMONDS AND TRU THOUGHTS, SOUTH COASTIN'
THE SECOND COMING OF DADDY SKITZ
DUTCH FILM DIRECTOR MIRIAM KRUISHOOP (MRS PHOTEK)
BIG BUD, MC GQ, MEAT KATIE

COVER CD MIXED BY MR THING FEATURING CUTS FROM BAD MAGIC, RONIN, SUPERRAPPIN, WORDPLAY, SCENARIO, JAZZ FUDGE, VECTA, WOLFTOWN, NINJA TUNE, BIG DADA, DEFCON AND THEN SOME........

Words: Brian Walsh

the live **aspect**

Surrey, South England is spawning an interesting bunch of music makers right now. Guildford's Aspect Records is a label that's just one of the outlets for music coming from that part of the country. If you've listened to previously released tracks, you'll notice their difference in style immediately. The debut album from high priority act Pressure Rise entitled 'Focus' shows this with a wealth of drum & bass variety and furthermore, a lot of live elements incorporated within it, which is the direction that the label seems to be heading. "A lot of the stuff is live," says Jon Skinner, label manager and one fourth of the backbone of Pressure Rise, "you get a more organic sound, there's no replacing that human feel".

The fact remains that all the breaks today's producers chop and swap were all live in the first place. That's history, something you could never change. Although, Jon hopes to capture that same quality and technique, in the recording of the bands material. "Can you imagine sitting in on the session with the Amen Brothers when they recorded that break?", the man with the talk asks, excited by what could've been. "The original Amen is an unbelievable recording, just the way they got that sound. They're like so many before them, from way back, looking for the perfect beat. That's what I would love to do, I'd like to go back to the basics and record an album that will push the boundaries, do a full live thing". Although the passion to do a 'full live thing' is evident, Jon quickly emphasizes that the dance floor will still be getting some serious attention from the crew and self confesses that tracks which are too live always seem to lose some of their essence, owing to the sounds that the technological age has spoiled us with. Doing the 'live thing' obviously has its drawbacks, cost being the main problem. "It's just far too expensive to do that all the time", says Jon, " but don't get me wrong, I'm very pleased with the album".

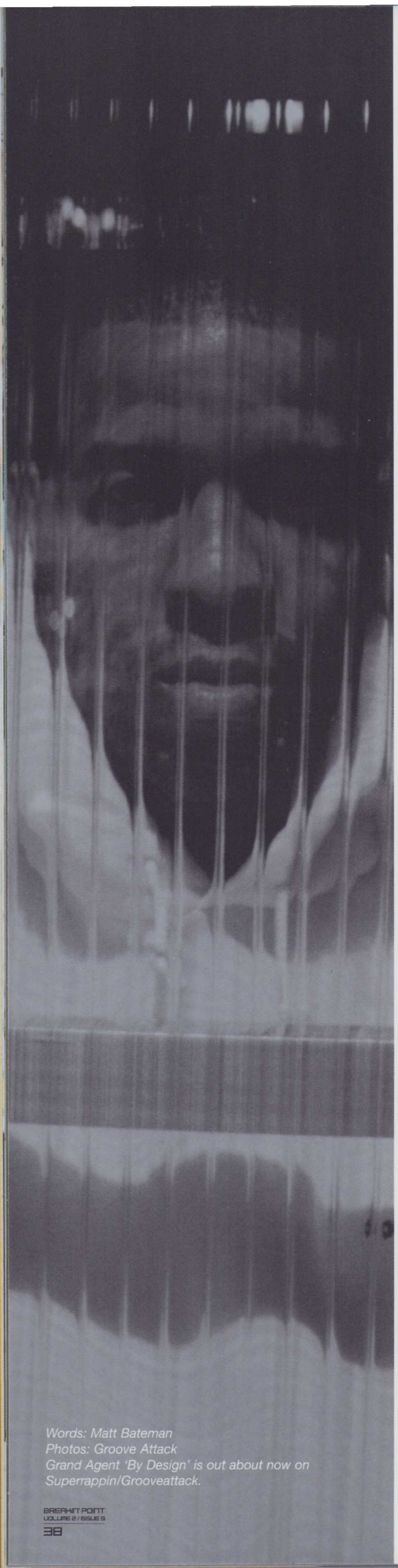
Aspect Records was born out of Dance 2 Recordings, it's here that Jon started making tracks. Dance 2 Record shop was opened in 92, which Jon was the manager of, out of that came the label in 95. "In 94 I'd done my first drum and bass thing with Sy, I was approached to do some stuff with Diane Charlemagne, and it turned out that she was working with other producers on her own drum and bass material, and I loved her voice so we decided to knock up a track, which became 'Blue' (from the album). Me and Ed (aka Optiv, the other founding member of Pressure Rise) got the backing track done, and we wrote the song in about ten minutes, she went into the booth to sing a reference take and she did it from that take, it was amazing".

It's obvious that everything that was happening around this time influenced Jon with his music, he was remixing a lot of house and garage, and it was only then that the marriage of his musical talents with singers laying down vocals, gave Jon his direction. Aspect releases have a rich vocal presence in a lot of their productions, more recent is 'Stranger Days' remixed by Marcus Intalex, and before that was State of Play's 'Searching' which had Matrix doing the honors with Jenny Burnel on vocals. On the Pressure Rise album Dominique Woolf is the main voice.

So where are the Aspect's crew going from here? "I've found I've been struggling to find anyone to sign for the label", Jon says being very selective but still with a solid idea about where the label intends to go. "I'm in the process of signing a couple of tracks from Ed at Federation, a track by Mondo called 'Nothing to Fear', and a track by Jonnie Newman, which is called 'Happy Hour', both tracks are wicked, the vocals are quite indy-fied and the tracks are quite deep and dark".

Jon Skinner is looking far and wide for music to put out on his label, Sweden being the place where he found the production outfit Sixth Sense. Hooking them up with a vocalist called Erin Chapman, a new act called Sepia was born.

Aspect Records are on fire at the moment, and with a vocal revolution taking up a lot of what is being released early on this year, 2001 could be rewarding for them. "When I listen to the stuff we did a year ago I realize that we've come along way, things are progressing from the production point of view, but saying that we've still got a long way to go".



Words: Matt Bateman
Photos: Groove Attack
Grand Agent 'By Design' is out about now on Superrappin/Grooveattack.

Grand Agent

Booming from the phone's loudspeaker, the words of Philadelphia's Grand Agent during transatlantic conversation have all the confidence and intelligence that similarly shape his rhymes. In a matter of minutes it becomes clear his time lies as much in his roots and past as it does in the perpetual present. He spends time talking of NAME, the hometown crew he learnt all the tricks with, while the past, present and future are the strong premise of the laid back groove that is his debut long player 'By Design'. I'll break away to let the Agent explain...

"I wanted to portray a man coming of age, in his twenties, looking at his past to see where it can take the future. I wanted to do this in the tradition of all the great rap soloist's first joints. Making it autobiographical, letting people know just who Grand Agent is and why he's like he is. To do this you gotta get personal yaknowwhatimsayin'? 'You Don't Love Me' is pretty much how it happened, my father walking away when I was too young to remember. Then there's 'Two Bitches' where I kind of give a situation of dealing with two women that got me all stressed and shit, a twist to make it entertaining".

Grand goes on to talk about the transition of being strictly underground with NAME, to doing it alone on the more wider side of the game "This is a solo album, more than going solo. It's my first real commercial venture, 'cause back in NAME we were doing our records out of pocket, not much of a business structure going on, just for the love yaknowwhatimsayin'? I really wanted to use this record to bring NAME into the business too, 'cause the music is in the same vain, traditional rap. The other two guys do their little bit on 'By Design', so through campaigning this album doing interviews and all that, I've got to shout out about them a lot. The result is the NAME stuff being shopped to come out right about now, shortly after my own."

The business mind of Grand Agent stems from reading the biographies of black soul icons such as Marvin Gaye and Sam Cooke.

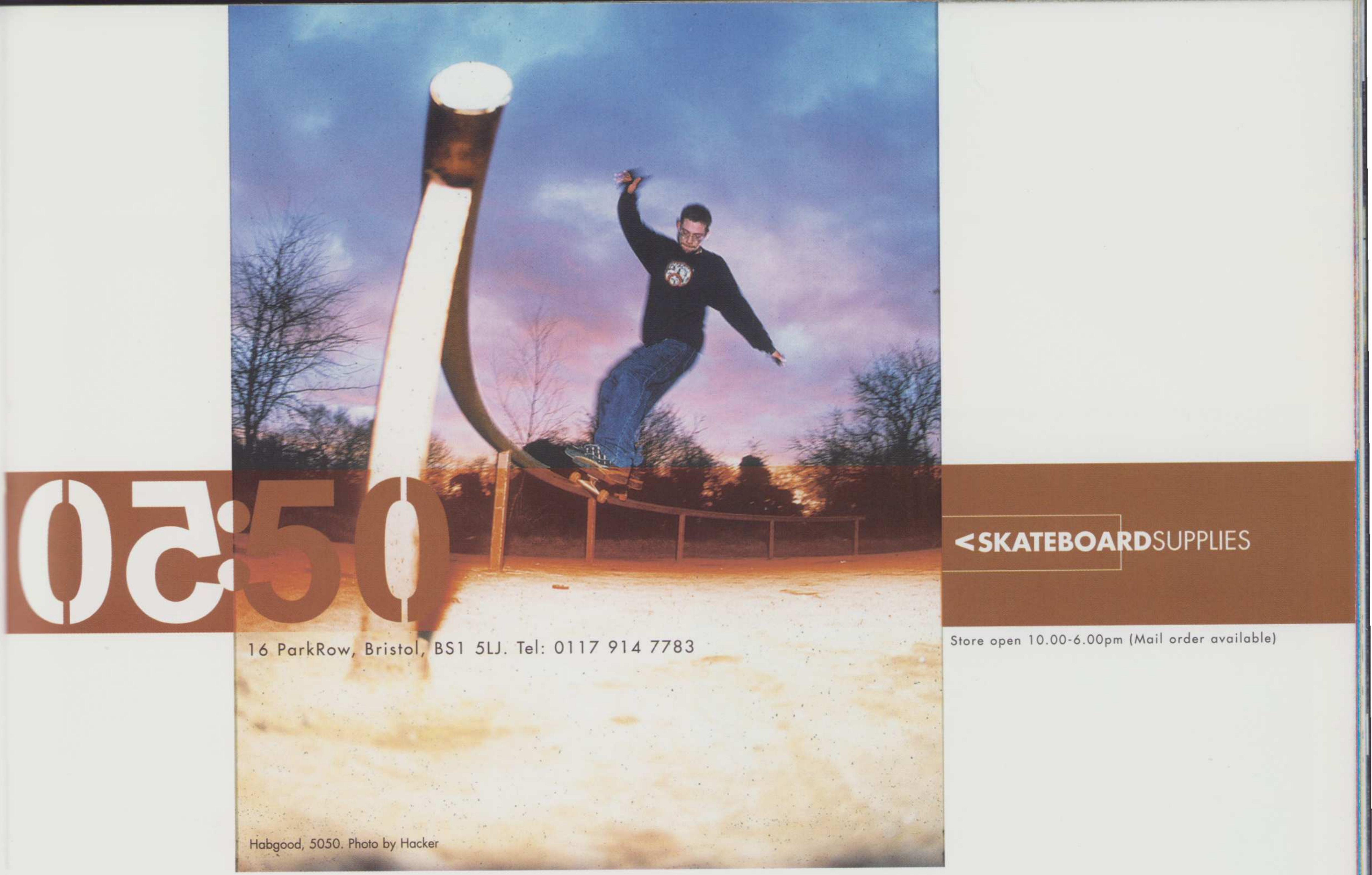
"They were black guys in the even tougher 60s and 70s music business who fought a real struggle to say the messages they really believed, rather than letting the white corporates dictate them. Its Kinda' like the rappers of today who rhyme about things different to what sells."

The soul legends are influences he sites as being just as important in getting him to where he is now as the hometown MC's Schooly D and Steady B he followed while growing up. At the moment Agent's close NAME boys Mr Cisum and Old Man are "Honing in on their particular crafts" involved in a Hip-Hop theatre project. It is from this interesting arts connection Grand stumbled across the fresh sounding chorus of 'By Design's' second track 'King Me' "The singer doing that chorus is an actress. I was helping out as a sound guy on this play and heard her singing, echoing around the theatre. I thought I just gotta get her to record with me, cause she had this real Mary Poppins type of voice, ya know a dope idea for a rap record. I tracked her down, wrote some words and she just did it. More or less everyone is gonna recognise that melody for sure!"

On the subject of collaborations there are the conventional with A.G from D.I.T.C and the bullet spittin' Planet Asia. While it would be every inspiring MCs wet dream to work with such underground heavyweights, Agent felt differently "I was sceptical, kind of shying away from stuff like that. Rap music's got too much of that going on, ya know so and so featuring whoever. No one was really doing their own album anymore".

In regards to the molten hot Planet Asia collaboration 'It's Only Right' "It was real crazy gettin' that track down. Hi-Tek did the beat for it... we didn't get to meet, the music just kept on getting sent back and forth. I was there in L.A with Asia doing my bit, but his voice had gotten all messed up and I had to be getting back to Philly. I had mapped out the vocal arrangements etc, but when I wasn't there they did something different. I mean it's all cool now, no hard feelings but next time I've got to be there for every phase."

Things were not as dark on the production front "I worked with Lord Finesse on 'Know the Legend', it was my most enlightening recording experience to date. I was high off the professionalism! Seeing him work from nothing, straight through to completion in 14 hours. He got me freestyling two of those verses!" After checkin' the delights of 'By Design' you're going to want to know what projects Agent's got in the wood. Before signing off with a "Peace" he tells me what's waiting around the corner "I'm working on this thing with Chops from the mountain Brothers that's got the working title of '2MC'. It's kinda like rap for fun without the heavy messages of 'By design', just freestyling over beats. I'm also trying to get the touring together, coming over to the U.K. is high, but for me the dream jam has to be Africa."



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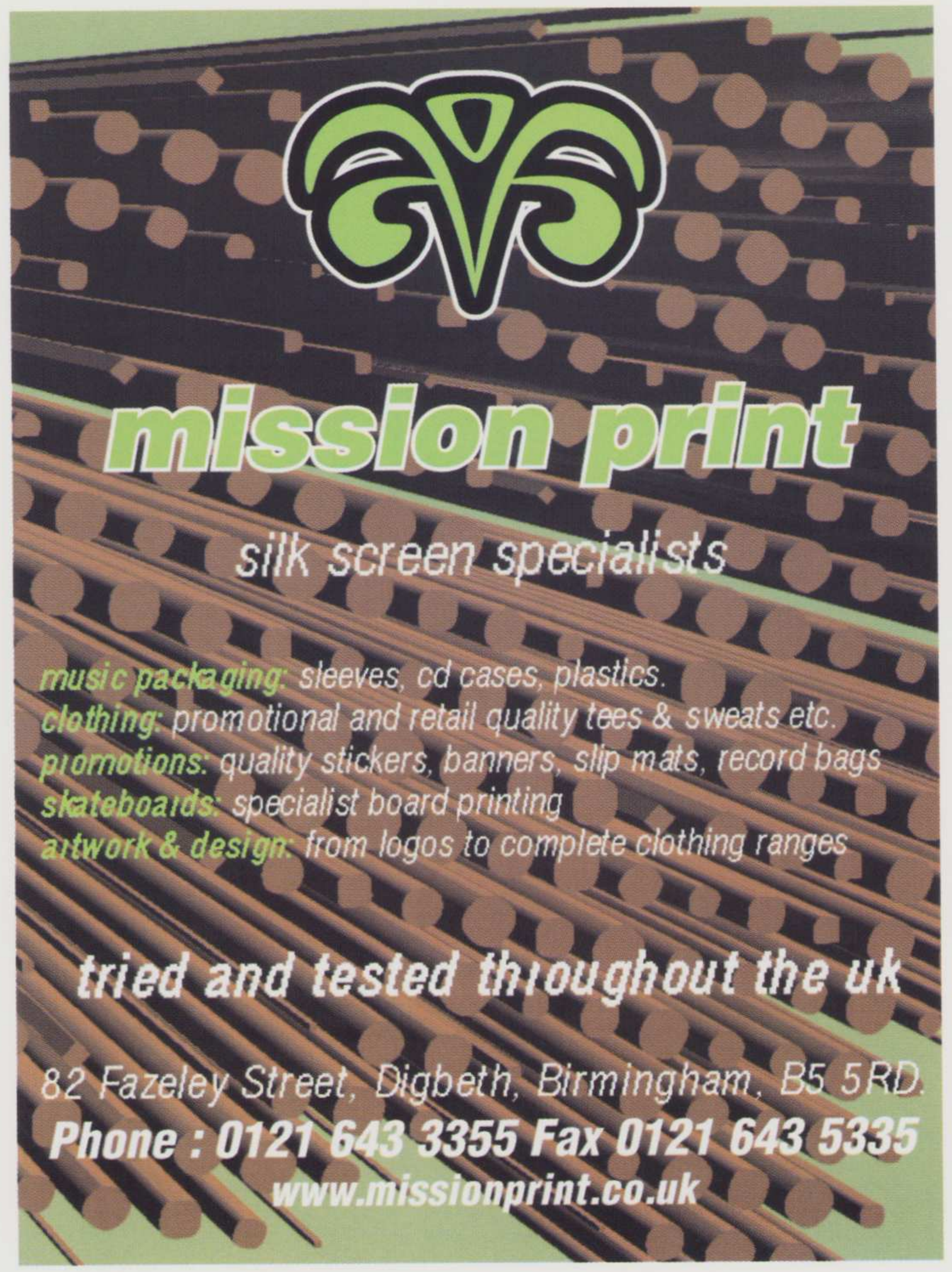

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MARS NEEDS WOMEN & SO DOES BREAKIN' POINT!

You might have seen her name and heard her voice alongside many a tune or read about her recent work with Red Snapper, but there is more to Karime Kendra than being just another collaborator. Wrestling, strip joints and seeing Roni Size pukeing in a bucket are just a few of the secrets to tell about this diva in waiting.

We're in The Pharmacy, Damian Hirst's restaurant in Notting Hill. There are no dead sheep hanging around, don't worry. In fact it's pretty dead and an ideal place to start spreading those secrets. The only trouble is every person coming in seems to be an old friend of Karime's. "I actually used to work in here, but I had to stop. If I worked here I couldn't party here."
Priorities, I like it.

Coming from LA five years ago after getting a deal with Talkin' Loud, people kept calling her to fly over to the UK and work on various projects.
Finally it made sense to settle in London. With subsequent changes at the label Karime fell victim to the usual release date stalling, but with fresh label backing and ideas we're about ready to hear a new solo LP.

"I've been involved with so many projects." Damn right. Everyone from the likes of Outside, Unsung Heroes, Landslide and Nigo have been touched by the hand of Kendra. However don't go thinking that Karime is just another session singer.

"After the success of a track I did with DJ Die in '97 everyone expects me to be a drum 'n' bass diva. Even though I could have been financially better off I didn't want to be another session singer. With the people I work with there is a mutual respect of each others previous work."

"On the new Red Snapper LP there are two songs I co-wrote. One is the 'Rough & The Quick' and the other is 'Shellpack'(?) Both are very different songs with the 'Rough & the Quick' being about sex."

Right.

"Yeah the lyrics go like this.. 'Come on my tongue - lick my clit - rub a little bit of your spit - that's it'...the chorus, 'I want the kind of night that I read about - you know the ones you find on the top shelf.'

With Valentines day around the corner it's definitely a song for the more romantics of people out there then? Eat ya heart out 2 Live Crew!

Believe it or not Karime was an introvert as a kid. Growing up in a family where the mother was a successful Northern Soul singer and the father a producer. Karime's voice was seen as squeaky and the least expected to follow the musical path.

"My break came when my agent heard me singing when I was wrestling". What, alongside the likes of Big Daddy, Giant Haystacks on some Saturday afternoon World of Sport tag team special?

"It was on American TV, but it was a show called Powerful Women of Wrestling. No mud or anything like that. There were always the really cute looking girls. That was me! We were the smaller ones, quite sexy. Then there were big burly manly women like Matilda the Hun who at 6ft tall would eat raw meat. My name was Destiny. Initially I was a bad girl, but I turned against my tag team partner 'Hot Rod Andy' and became a good girl, a heroine."

"I used to do the moves where you would jump on their shoulders and they would get pissed off so they fall backwards and drop you down. My left rib still clicks due to an injury and I've scratches under my eye."

"I had an agent who said why don't you do that, get used to doing auditions. I was athletic. I thought hell that would be cool. Make a grand a week. Get on TV. Do my thing. I'm gonna be a star anyway. So this could be the way. When you're an entertainer you cut your teeth on whatever. I then sang one day and my boss heard me singing in the ring. After that I did backing vocals on a Herb Albert LP and then I really got a taste for it."

So do any of the wrestling moves ever come in handy?
"When Ed (Scenario Records and Karime's man) is annoying me, we move the tables away, take off our rings and watches and I say, Ed, I'm gonna kick your ass."

Even with the singing work coming in, back in those early days in the UK Karime still had to fall back on other skills between studio time.

"I worked as a waitress at the Windmill club in Piccadilly, London. A strip joint. I was in there for 2 nights as a waitress, but I decided it was not the place for me. Like, I've seen strippers, but these women, fingers going everywhere and I'm like whoa!!! I realised I couldn't get a tip. Because why give me a tip, while the girls are giving up the whole beaver show!"

Karime's musical influences come from her family background, a love of female vocalists like Gladys Knight, Roberta Flak, Chrissie Hynde and Mary J Blige. Writers like Elton John and entertainers like Madonna and Michael Jackson.

"When I'm on stage I'm an entertainer. With the Red Snapper shows the front person needs to be full on."

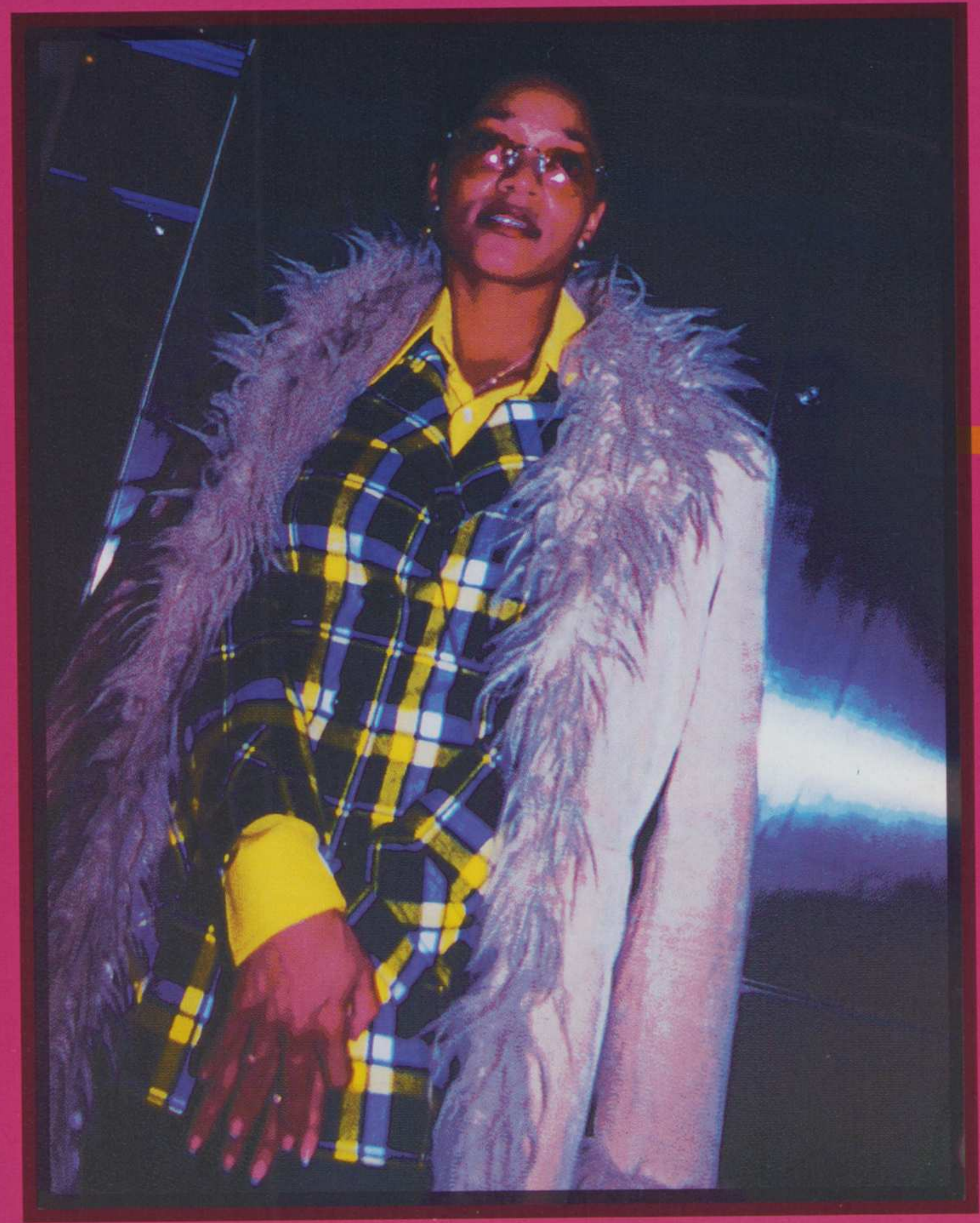
Recent sell out performances with the band will back that statement up.

"It was really wicked on stage. When the first stabs of the 'Rough & The Quick' came on in Holland, I made a little joke about the women telling me that the men hadn't been doing it right there. They hadn't been satisfying them in bed. And the men cried "No it's not true!' and I replied, 'well if it wasn't true I wouldn't have had to write this song'. They knew the song and started screaming. It was just the best time."

Okay, so finally what's all this about sickboy Roni?

"Well I'm old mates with Roni Size, Die & Krust and we (Red Snapper) were playing alongside them. It was also Roni & Die's birthdays. So that night we just partied so hard. We were drinking champagne and smoking before the show.
So then we both go and rock our crowd. They were nervous because I was there, but I was nervous because they were there. You can perform to thousands of people, but when you've got friends and family there it's worse.

It was a great show and then we just partied! Champagne, blunts, tequila. Then Roni got so fucked he was pukeing in a bucket. He had to be carried out to the bus! First it was cool, Roni puked a bit and then suddenly he's sitting on the floor. Luckily I turned my head and I see him about to heave again,„getting him a bucket just in time."



Words & interview: Des Berry
Photos: Daniel King

Sounds like a top night. True rock 'n' roll excess, but one you might want kept secret maybe? At least for Roni's sake.

"Please put that in, but say Karime loves you Roni and Die. Happy Birthday, belated, but I had to tell that story cause it fuckin' happened!! Roni pukeing in a bucket! Ha, Ha!"

Karime Kendra!

SEWERSIDE

QUALITY STREET

Artist Mao Mao, has his roots in the foothills of north Devon where the country meets the surf. Having surfed for ten years, it is this environment, and the evident pollution of it that has inspired much of his work.

He got his tag, during time spent in Ghana, where Rasta's belonging to the Twelve Tribes took him under their wing." They couldn't pronounce Mark," says Mao, "it came out as Mao, and so they called me Mao Mao."Freelancing as a graphic designer after leaving college in Brighton, he designed logos for environmental pressure group Surfers Against Sewage before moving to Jamaica for six months.Living in the mountains, he was invariably broke for much of his stay on the Caribbean island but was luckily befriended by a local teacher. She gave him work teaching art to local kids in return for a place to stay. He also sold paintings of local scenes to rich tourists visiting Montego Bay. One time, he was so broke that he had run out of paint and couldn't

afford any more, and in order to finish one of his canvasses, had to use whatever he had at hand, including roots and berries." I had to." Says Mao." If I didn't sell the canvass, I wouldn't have been able to afford the flight home!"

Having survived sharks in the surf, gunshots at a Trenchtown sound clash, and coming close to a spell in jail after getting busted with weed at a police roadblock, Mao Mao returned to England, and in 1995 formed Sewerside, a surf and street wear label.Distributing tees and sweats out of the boot of a battered Vauxhall Cavalier, his designs were a slap in the face to the traditional palm trees and clean wave imagery of surf wear at the time. Mao Mao's designs were a reality check for UK surfers - dirty brown barrels, gnarly mid winter breaks, the hard-core elements of the scene. The Criminal Justice Act and its effect on the free party and festival scene also influenced Sewerside designs, as has the perception that corporate interests hold us all hostage. Sewerside designs champion the underdog, independent thinking and the unnecessary assault on the environment.

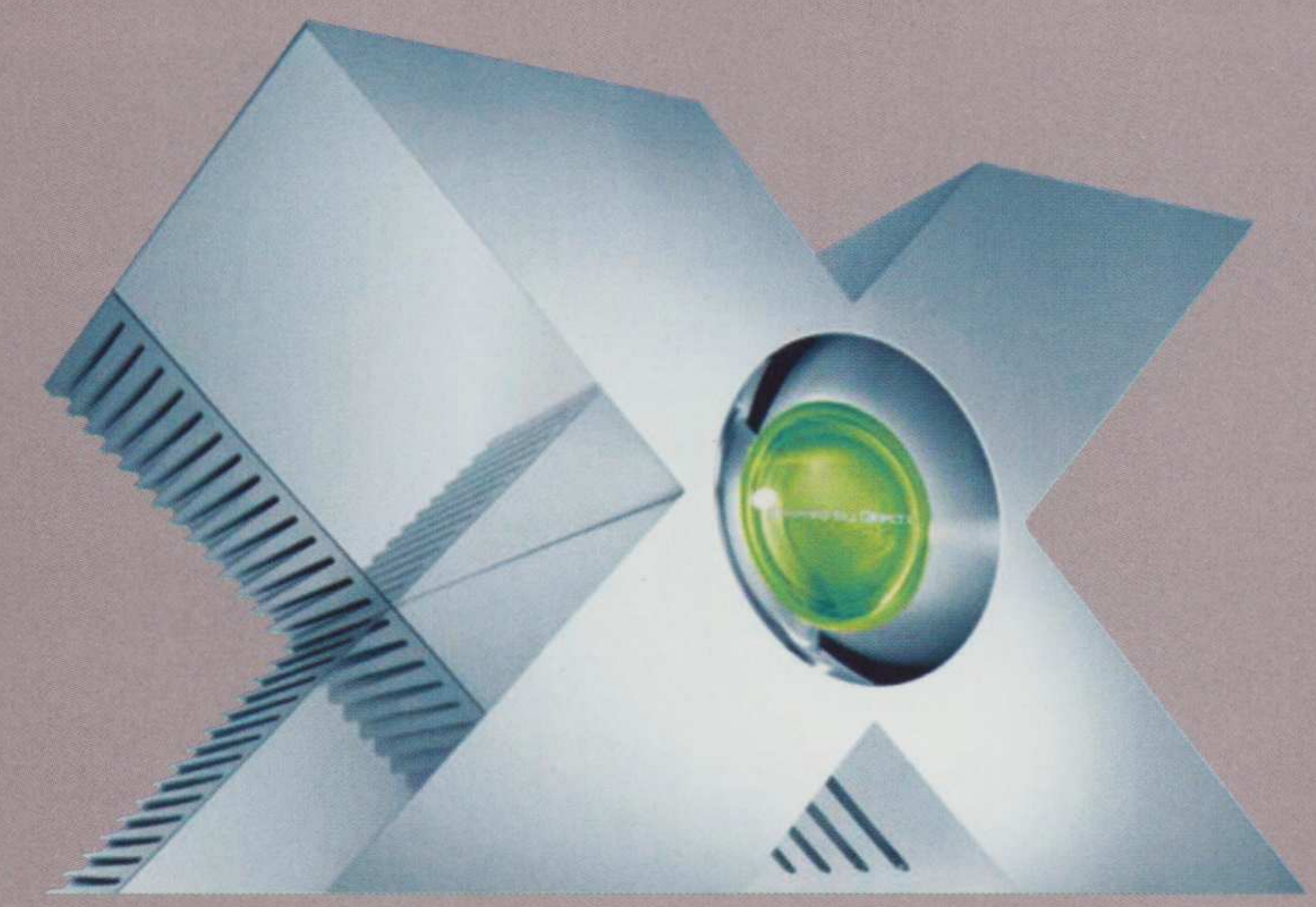
Five years on he and his partner, Dirty C, have spawned a Sewerside collective that has crossed the boundaries and now encompasses everything from clothes, artwork, photography, web design, sound systems and a festival skate ramp. Sewerside parties and club nights have become legendary - collaborations with Defcon and Hardleaders record labels have brought hip hop and drum & bass into the southwest free party environment. The collective had a turbulent time at Glastonbury. Badly misinformed, they turned up with a 15k rig, when the sound limit was five, and incurred the wrath of the Cabaret field organisers who switched them off after a particularly lively Saturday night. "Unfortunately," says Mao, "they treated us like site dogs to the point where we became site dogs."

Underpinning the Sewerside ethos are Mao Maos distinctive designs which reflect the lifestyle that revolves around the label. Between day to day Sewerside runnings, Mao Mao is also a graphic designer for Lodown magazine, and has worked on various album projects for the likes of Hardleaders and Titan Records. Taking the artwork from the computer screen to bigger canvasses has been a natural progression. The Sewerside skate-ramp has consistently been a changing canvass - pieces lasting only as long as long as the ply surface it's painted on before skaters nail it! Commissions in the form of community pieces and club decors are dotted throughout Devon and over the past year, Mao Mao has painted pieces at the Ashton Court Festival, Urban Games, Fresh, and Graffiti Bastards at Birmingham's Custard Factory. Upcoming projects include artwork that features on the back of DJ Skitz' eagerly awaited debut album, Countryman, out at the end of February on Ronin Records, a monthly Sewerside club promotion and a new range of Sewerside designs due for release early this New Year.

Words: Tim Lay

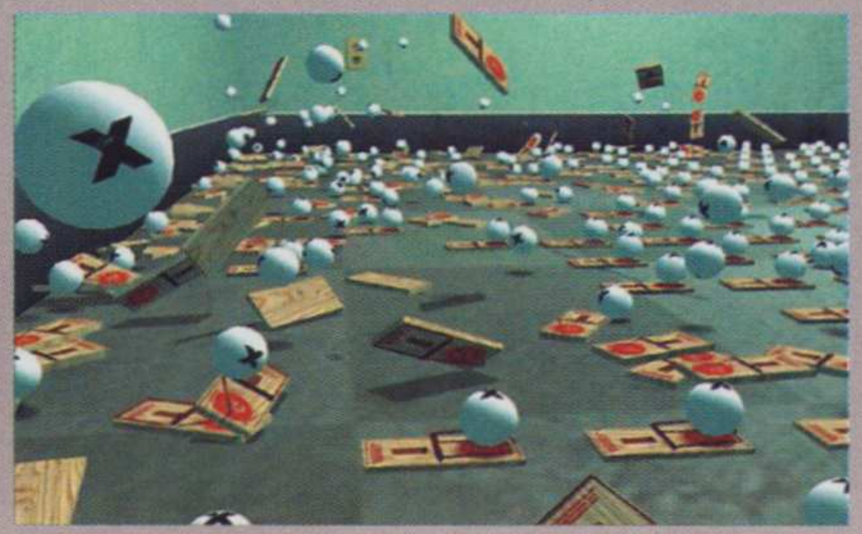
CONSOLED OUT

X-BOX UPDATE / CRIMSON SKIES / GUNMAN CHRONICLES / MASTER OF OLYMPUS-ZEUS / QUAKE ARENA III / SEGA VS MOTOROLA / OFFICE TOP 10



X-BOX UPDATE

Long gone it seems are the days of a two-console market. Back in the day it was simple. You were either a Nintendo kid or a Sega kid, and no argument over whether Sonic or Mario was the hardest could change that.



Things do change and in 95, electronics giant Sony released the much anticipated Playstation. Underestimated initially by both Sega and Nintendo, the Playstations graphical versatility, extensive games library and let's face it, slack piracy protection, made it an instant success. Exclusive licenses like Resident Evil, Wipeout and Metal Gear Solid flew off the shelves, and proved a kick in the balls to their rivals. They seemed untouchable and with the recent release of the PS2 (we're still waiting for ours Sony), look likely to be holding their console pole position for years to come. That is until now.

A new boy is in town in the form of American super company Microsoft. Tired with their unrivalled domination of the PC industry, Bill Gates and the boys have turned their hand to the console market in the form of the X-box. Although security is high and actual game footage is being kept firmly to the chest of Microsoft, you have to admit these screen shots look better than a Britney Spears nude beach photo exclusive (yeah right!). Boasting a Pentium III 733Mhz chip (compared to a PS2's 300Mhz), a version of Windows 2000 and a gaming experience never attempted before the X-box looks like one to watch. As for whether the console will feature Internet connectivity, details have yet to be confirmed. The focus of the consoles marketing seems to be that it will be games machine alone with no Internet browser. However an official statement is yet to be made. Networking the console is likely to be made simple and rumours even suggest that X-box, PC and even Mac users will be able to communicate and play against one another using a standard interface. Unlike the Dreamcast or the PS2, the X-box will not contain a modem, but instead a 10/100Ethernet link. This is to fit in with Microsoft's view of the future of every house fitted with broadband high-speed Internet connections. This is all well and good for lucky Americans who enjoy Cable modems and free local calls but not for us in England. Microsoft have not ruled out a modem add on, yet this will only add to the UK pricing of the system.

X-box games are to be supplied on DVD format and run on a 4xspeed drive. Although this is slow by today's standards it is unlikely that this will affect loading times. The console is also capable of high quality DVD movie playback of both region 1 and 2 disks.

In terms of a release date the only information we have is that Microsoft are aiming for a release in Autumn 2001. It is also unknown as yet where the console will be released first but it is rumoured that there will be a very short space of time between the release dates in each of the three world regions. There will also be no separate PAL or NTSC versions as it will be able to cope with both formats. The actual price of the product is unknown as yet but due to the size of Microsoft they clearly have the funds and resources to price the X box highly competitively.

By the looks of things Sega, Nintendo and yes, even Sony best watch out cos the X-box looks to be shaping up a treat. Watch this space!

(Scott Massey)

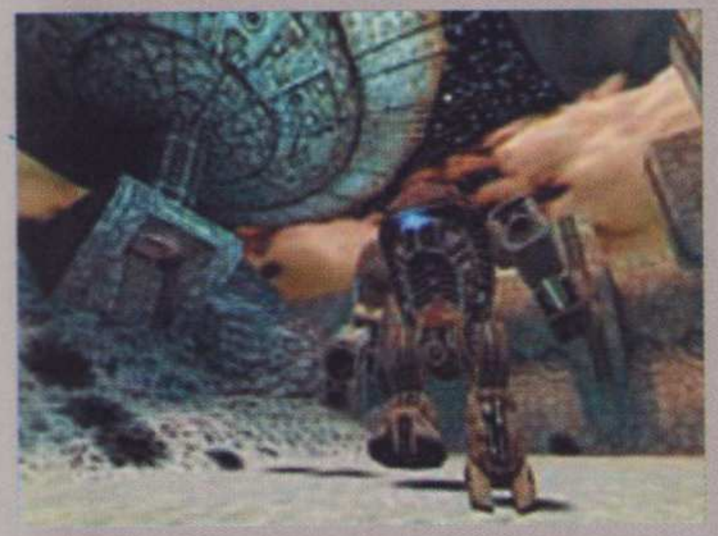
OFFICE CHART

WHAT'S BEING SESSIONED AT THE B.P. OFFICE

1. **Perfect Dark (N64)** - "We just can't stop playin' it"
2. **Shenmue (DC)** - "Biggest game ever it's official"
3. **Quake III (DC)** - "Have we ever had death match this good?"
4. **Smackdown 2 (PSX)** - "If you're a WWF fan or not, get the mates round and beat em senseless"
5. **Zelda 2 (N64)** - "Still nowhere near the end"
6. **Jet Set Radio (DC)** - "Vandalism at its best"
7. **Metropolis Street racer (DC)** - "A boy racers dream"
8. **Tekken Tag Tournament (PS2)** - "No we haven't got it but it sure played well in the shop"
9. **Sega Dream Soccer (DC)** - "Beat Lazio 11-1 last night with Sunderland, Nuff said"
10. **Tony Hawk 2 (PSX)** - "It'll always be in there. Bring on Tony Hawk 3"

SEGA VS MOTOROLA

After recently announcing that they will no longer produce arcade machines Sega have made plans to be the first major company to create games for mobile phones. The games, which will be available on download from the Internet are said to feature Java technology and are to be available on Motorola's next generation multiple communication phones. Bill Werner, corporate vice president of Motorola say's, "Motorola's leadership in application upgradeable phones and Sega's history of innovative gaming applications make this an ideal relationship". Both companies stand to make loadsa cash in other words. This agreement anticipates the introduction of Motorola's new application-upgradeable handsets complete with high-resolution screens and previously unseen graphical capabilities. The actual games to be released are unclear as yet but it has been confirmed that the first of these phones to be shipped will feature a pre-installed version of the Japanese puzzle game 'Borkov'. The phones are set to hit the streets over the coming months. Is this the future of handheld gaming systems, or merely another useless feature and an excuse to raise mobile phone prices? (Scott Massey)



GUNMAN CHRONICLES

SIERRA / PC

When I first loaded this game up my expectations were low, as the screenshots didn't look all that on the back of the case, how wrong could I have been.

If you were one of the millions that was a fan of Half-Life then you're in for the ride of your life. As you're probably aware Half-Life is one of the best first person shooters ever and to be fair (you can't say any game makes Half-Life look shit) I think this game is better than Half Life, which is a pretty bold statement.

The array of weapons is awesome and the imagination that went into their design and creation is way out there as well. For every weapon it's almost as if you have four or five different ones all rolled into one as they all have some mad ass settings to them. The gameplay itself is fast as shit and I ain't jokin' around when I say the game will make you jump, believe me it will!!

As far as first person shooters go I'd rate this along side the likes of Alien vs Predator, and if you've played that you'll know I mean it's the bomb...go and buy it!!! (The Toal)

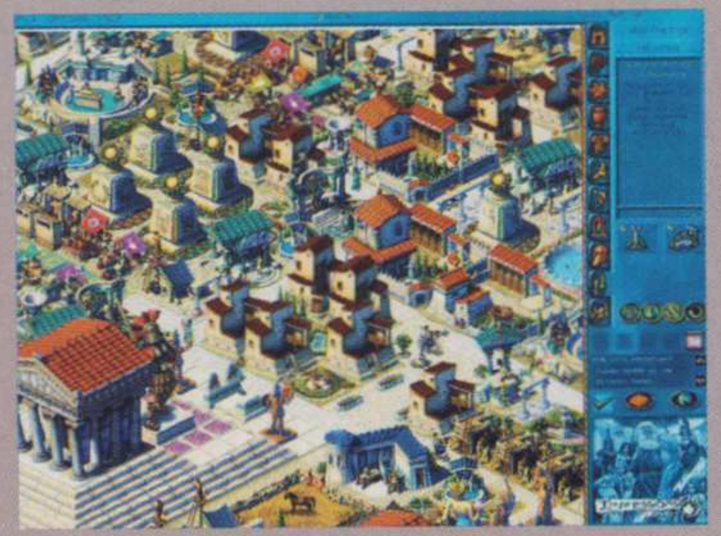
CRIMSON SKIES

MICROSOFT / PC

Firstly despite how the screenshots of this game look it ain't no complicated flight sim so don't let it put you off buying this nor let the developer name put you off, Microsoft have done well here.

Rather than making that complicated flight sim they've done an arcade style flight shoot em up, with easy controls and loadsa planes to blow out of the sky. You can kit your plane out with whatever weapons you like and there's loads of different missions to choose from to ensure that the game isn't over in five minutes. There's not even a take off or landing problem to overcome on this game as you get dropped from an airship and when you're done with the mission all you have to do is fly near the airship and press the auto dock key and sit back.

Apart from the cheesy speech on this game every now and then (I think there's an option of turning this off, haven't found it yet) this game is tops and you should check it out. It's been around for a little while but the best games always have a good time span to them. Go to www.crimsonskies.com for some extra pilot training. (The Toal)



MASTER OF OLYMPUS-ZEUS

SIERRA / PC

If you're into "playing God" games you ought to check this out, it's set in ancient Greece and you've basically got to build a community. You've got to protect your pad from invading armies by building your own posse and kicking their arses. You make allies and such in the game and look after your people by knocking up certain types of buildings in specific places and doing certain things at different times of year, oh...and keep the Gods happy and maybe you'll even meet Zeus himself!!!

If you play these strategy type games a lot you'll know it's quality when I tell you it's by Sierra Online who are absolute masters at producing games of this type and you should consider runnin' down the shop and snapping a copy up. (The Toal)

QUAKE III

DREAMCAST

Just in case you hadn't heard, before Christmas Quake III hit the DC. But what can be said about this game that you don't already know? Out with the structured levels of its two predecessors Quake III is all about the death match. Players are invited to explore 30 deadly arenas (14 DC exclusive) in an all out search and destroy gore fest. Even one player mode is a simulated battle against computer opponents, so even Billy no mates isn't left out. The best thing about this game has to be its online arena. Quake III marks a first in that console and PC owners can fight one another in real time Internet battles. It seems Sega are finally getting their shit together and at last coming through with some quality Internet gaming. So if your DC Internet cable is still in its box now you've got a reason to use it. Developers Raster have done a grand job with a flawless conversion from the almost identical PC version even including an option to fully customize the DC control pad. So if like me you're used to the classic mouse and keyboard controls don't worry cos it's much easier to get to grips with than you'd think. So get yourself a copy and show the PC boys how it's done. (Scott Massey)

MAD SHEEP DISEASE!

VIRUS CROSSED WITH RAM. a crazy combination that works like no other. Ed Rush & Optical and Andy C & Ant Miles labels have been collaborating for quite a while now, fusing things. They've worked on tracks, remixes, and recently they had a heavy Christmas party to launch their new productions.

Fully Infected!

Just kicked in!

FABRIC was the setting for this beats bonanza, DJ's included JJ Frost, Ed Rush, Andy C, Optical, Doc Scott, Randall, Fierce & Matrix, Adam F & J Majik, Moving Fusion, Shimon and Red One while vocalists of Virus's 'The Creeps' album Ryme Tyme and Basim, compared for the crowd tonight.

What a line up eh? And that was just in rooms 2 and 3! In room 1 were the sounds of UNKLE dropping a DJ set, Touché, Plump DJ's and Ali B. Friday 8th of December was definitely going to be one to remember. Imagine if it was Friday13th? Scary possibilities!

Every time we visit Fabric we seem to get lost (maybe we should visit more!), we finally got there, late as usual, and low and behold the queue was as big as it ever has been, maybe bigger, stretching all the way round the corner and up the road a bit more. When we found out that we'd unintentionally jumped the guest list queue (yes, the guest list queue), we knew that we were in for a good night, it was a party after all.

After a bit of diplomatic wrangling at the gate, we passed through with no trouble from the bouncers and we were in! And I've got to say it was absolutely rammed solid, it was so packed it became very hard to do even the simplest of movements (walking, dancing, skinning up), it was then I started to wonder how the fuck were the people in the queue gonna get in? It was obviously a good enough line up to stand outside for, and they did, believe me they did!

When we finally got near to the DJ box (and it was an effort) to see who was on the decks, we were presented with the end of Shimon and Red Ones set, just in time for Ed Rush and Optical. The crowd were clearly worked up by now thanks to the Ram boys and it was about to go off like it never had. The Virus boys pulled out all the stops here, a lot of fresh stuff was being dropped, a mix of tracks from The Creeps with a few new angles and vibes. Ed Rush was dropping a few deeper sounds in the mix, while Optical took it up a gear, Ed Rush brought things down once or twice again, and to hear fresh tracks for the first time in that kind of atmosphere and on that system, is electric. The enthusiasm and excitement of a packed crowd was the main catalyst for a heavy night, a friendly nature, could it be down to the rich mix of London culture? I must admit the crowd was a very mature fun loving gathering, and what a gathering it was. People from all walks of life were in there, and it kind of leaves you thinking 'why isn't it like this where I'm from? What's going on?' London's drum and bass scene has become a tourist attraction for anybody visiting London, and that's what makes it so special, the club scene in London hasn't just got a national appreciation, it's a global one. It's very easy to talk to people from 5 or 6 different countries, and they all envy our scene more than they envy our country, which is praise in itself.

Even though we turned up quite late, we still had time to have a proper look round, take photo's (which we were promptly told by bouncers not to cause we didn't bother getting a photo pass), and talk to the crowd and generally 'get in there'. Frost, Doc Scott and Andy C were dropping tunes that really tested Fabric's ear damaging sound system. It was tough, rough and rugged, the dance floor was full for the whole night, even at the end Doc Scott mixed the rough and the smooth, building a set only the way he could, again with more fresh flavours. And the crowd were loving it, I was loving it, we were all loving it.

This had to be the best party that I'd been to for a very long time and despite the hefty bar bill and the excessive us of the smoke machine, if club promoters like Fabric can keep this standard of excellence, then we'll be happy to keep coming along and they're gonna need a bigger club!

So it was a nice platform for Ed Rush & Optical to plug their second album 'The Creeps' which drops on CD this month after the vinyl has already hit shops and for Ram to demonstrate their Ram Raiding skills, in the form of the three part EP's dropping heavy right now. With a good night and plenty more good times on the way we grabbed a moment with Optical to get his vibe on the party and things to come.

A good blend of music was played at Fabric, are more styles getting attention this year?

"Yeah, more people are prepared to play different styles...We are into deep house right now, not so hard."

Name 3 tracks from your set that you enjoyed dropping the most. Any sly little numbers we should know about?

"Stakka & KT Dub, Kerbcrawler by Ed Rush & Optical, Moving Fusion Dub. On the sly ones, Deadline Remix by Ed Rush & Optical."

On a scale of 1 to 10, how did the crowd at Fabric measure up compared to the rest of the world? They say there's no place like home?

"10 out of 10. London is my home, my favourite place to come back to..."

What has Virus got coming up in the future, are we in for any surprises?

"Surprises? Yes! Tracks from Grooverider, Ed Rush & Optical, Matrix, Fierce & Ryme Tyme, that's all I'm gonna say for now."

Have you received any outstanding demo tapes recently, if so, who are they from? Is it still the people we know and love rockin' things?

"No demos really worth talking about. Who gets them, send me some!!"

And finally, when's the next party?

"Feb 2001 - The Creeps Tour - Watch out!"

Words: Brian Walsh
Photos: Benny

THE DIRTY DOZEN!

(Twelve events we reckon are worth the effort this month)

1. PROSESSION @ QUE CLUB

CORPORATION ST. BIRMINGHAM
Saturday 17th February 9.30pm - 6.00 am
Tickets £13.50 info: www.prosession.co.uk

Room 1: FABIO, GROOVERIDER, ED RUSH, DJ DIE, RAY KEITH, MC'S DYNAMITE & GQ alongside Prosession residents SHAOLIN, ADDICT AND PACE. Room 2: NUTONIK will be dropping the beats and funky breaks with KRAFTY KUTS (Finger Lickin'), DEL'AGUA, CHRIS READ (Substance) and the BROTHERS BUD (Atomic Jam). Live Visuals by R.I.D. add sight to the sound. The ProSession crew gear up for a big all-nighter at Birmingham's largest all-night venue. They have a good solid army of drum & bass followers from all over the Midlands after regular events at Birmingham University, The Medicine Bar and the Ministry Bar. Brum at its best!

2. FOOTAGE @ THE CELLAR

CORNMARKET ST. OXFORD
Thursday 15th February 9.00pm - 2.00am
£5 or £4 Ladies/NUS/before 11.00pm

TOTAL SCIENCE drop into local haunt The Cellar for an exclusive 2 1/2 hour set of the tunes which are making them the top brass in drum & bass right now. Easing in the music for the early part of the evening is ANDY DAVEJON with a worldwide set of tunes on the left side of the scale. Think Gilles Peterson, Kruder & Dorfmeister, Rainer Truby, all things jazz and easy listening. Set to be a regular low-key, once a month happening, expect an across the board selection of guests in the coming months. It's about good music and vibes, love not the money!

3. AMMO CITY EAST @ CARGO

RIVINGTON ST, LONDON EC2
Thursday 8th February 7.30pm - 1.00am
£7/£5 before 9.30pm and concessions

Those newly set up web casters continue with their delights as they start a new monthly club night in London's East Central. Ammo City East kicks off with a live session from SOUTH (Mo Wax) and DJ's PAUL DALEY (Leftfield), BARRY 7 (Add N to X), BARRY ASHWORTH (Dub Pistols) and RICHARD NORRIS (Ammo City).

Manchester's TWISTED NERVE will be travelling to the following gig, presumably one month later, so more ramblings going on down there. Remember to log on to www.ammocity.com for their entertainment service.

4. FINATHING TOUR

Grand Central's wrestling tag team Peter Parker & Sneaky aka FINGATHING are on the road in February. Taking their 'Main Event' album to the publics ears, as they release the single 'Just Practice' with Mr Scruff, dates are: - 3rd February FRIENDS & FAMILY @ Roadhouse, Manchester - 9th February NO FAKIN' @ Zanzibar, Liverpool - 10th February HOMELESS, Dundee - 28th Feb CORNERHOUSE, Manchester - 2nd March HOMOELECTRIC @ Follies, Manchester

5. THE RINSE @ GOLDSMITH'S COLLEGE STUDENT UNION,

UNIVERSITY OF LONDON
Friday 16th February 9.00pm - 2.00am £4

XFM's Saturday night dance show THE RINSE are teaming up with HOME'S student club night HIGHRISE for some student antics with the added 'tell all your mates' attraction that the night will be recorded for broadcast on The Rinse on 17th February. JUSTIN ROBERTSON (Lionrock) takes the brunt of the action. Also spinning will be TAYO, 6 FT STEREO, JAMES HYMAN (XFM - The Rinse) and ROB WOOD (Jockey Slut). Music? Who knows, who cares! Sure to be a crazy drug induced knees up!

6. SATURDAYS @ THE END

WEST CENTRAL ST. LONDON WC1A
Saturday 3rd February 10.00pm - 6.00am
£15 Guests/£13 Conc.

The End continue to impress with a rare DJ'ing appearance from PHOTEK. Definitely worth a trip out the house for this one. In the main room: MR C and DJ ROLANDO (Underground Resistance)

Lounge: LAYO & BUSHWACKA! with PHOTEK.

In the new AKA room: DJ GARTH & JENO (Grayhound Recordings, San Fransisco) and COCO DA SILVA. A couple of weeks later on the 17th February there's some live action with KING BRITT'S COSMIC LOUNGE featuring Alma Horton while CHARLIE DARK (Attica Blues) handles the ones and twos! It's the launch of The End's new Saturday night which combines AKA the bar next door with The End which will extend the venue to 3 dance rooms, 4 bars, the lounge and a VIP gallery. Super!

7. DRUMFUNK 1ST BIRTHDAY @ THE BOMB

BRIDLESMITH GATE, NOTTINGHAM
Thursday 15th February 10.00pm - 2.30am
£6 before 11pm/£7 after
info: www.thebomb.twelveten.com

The 1st year birthday celebrations go off with the help of monkey man JON CARTER (uncannily like the Slim and Ball affair that Carter and Cox set up?), THE HERBALISER (Ninja Tune) with STRIDE & LOGIC (residents). If you fail to get so pissed that you can't see on this birthday bonanza, what with all the drinks promo's on ale and spirits, next week (22nd) The Bomb entertains with SI BEGG (Buckfunk 3000), PLUMP DJ'S (Finger Lickin' Records) and FUNKY NASSAU (Cool World Sound System).

8. IN-SIGHT PRESENTS FULL CYCLE @ THE BOMB

BRIDLESMITH GATE, NOTTINGHAM
Friday 23rd February 10.00pm - 3.00am
£8/£10 info: www.in-sight2000.com

More birthday celebrations with In-Sight's second, who do it in style, Full Cycle style with a bit of Brazil and Movement thrown in. In Front: DJ KRUST, DJ DIE, DJ MARKY, MC DYNAMITE & MC DARRISON (Movement), DJ ECO (resident).

Out Back: BREAKDOWN featuring TONY GLOBAL & GOODFELLA, STRIDE & LOGIC. Up Top: BEN BELTON with a blend of Deep House. Three rooms of up, down and across the board music for a sure fire slammin' do! I wonder if The Bomb will host my birthday. Do they do Vol-au-vent's?

9. EMCEE RECORDINGS @ FABRIC

CHARTERHOUSE ST, LONDON EC1
Friday 9TH March 10.00pm - 5.00am
£10/£8 NUS

MC GQ's drum & bass label throw a heavy party to launch new EP UNIQUE SOURCE VOL 1, at London's busiest and most popular dance venue Fabric, with a line up not to be taken lightly. FABIO, HYPE, RANDALL, BROCKIE, BAD COMPANY, CYBIN (Emcee recordings), MECHANIZM (Emcee Recordings) rock on while GQ and guests hype it up some! The advert will tell you more.

10. RANSOM @ THE ISLINGTON

CALEDONIAN RD, LONDON N1
Saturday 10th February 8.00pm - 2.00am
£3 info: 07931 175845

The hostage fee has gone up, MR THING is arriving to join residents GEKO BEATS and ESSAR on the 10th at the weekly Saturday night bar, which has been entertaining with KRASH SLAUGHTA, PLUMP DJ's and SKITZ on many occasions since kicking off in November. One of the hottest nights on the fixture list, because we're involved in it, so make sure to get there and avoid missing out!

11. MELTDOWN @ RICO'S

CHAPEL ASH, WOLVERHAMPTON
Friday 23rd February 10.00pm - 2.00am £5

A new night for the 'on the up' Wolverhampton at the home to local beats and everything else night RAW. In room one: UK Garage & 2 Step. DJ PRINCIPAL & MC JUICEMAN (Sidewinder Recordings), SHADOW SNIPERS (Orcabessa Records), BRETT MAVERICK (Garage Nation). Room two: Hip Hop and live PA's by VILLAINS and VICIOUS CIRCLE with DJ LATE. In room two: Drum & bass with DJ's SKITTY & MYSTIC.

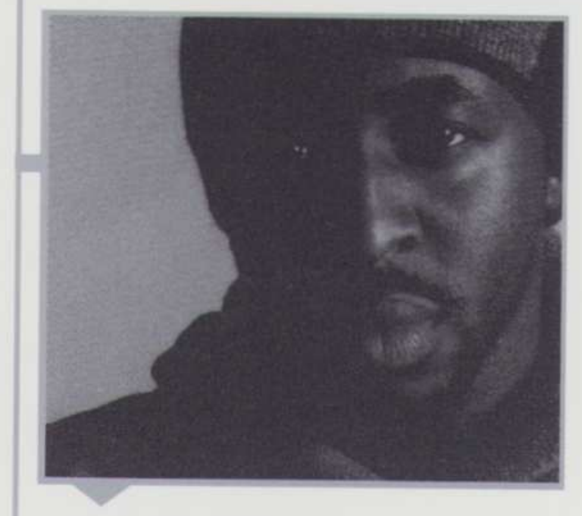
12. THE BIG CHILL LOVE-IN @ BASKERVILLE HALL

HAY-ON-WYE (SOMEWHERE NEAR WALES)
Friday 9th till Sunday 11th February 9.00pm Friday - 2.00pm Sunday
Tickets £50 to £90 info@bigchill.net

MR SCRUFF, TIM 'LOVE' LEE, MIGHTY MATH (Different Drummer), DJ DICK (Rockers Hi-Fi), PETE LAWRENCE, TREVA WHATEVA (Big Chill FM), ALLOY (San Francisco), PHANTOM BEATS (Plastic Raygun), DJ YAM, AJ, MR CRAIG (BLOW POP), STEVE NICKOLLS, ALUCIDNATION, LOL HAMMOND (FUNKT), LAURA B, MARK PEDERSEN, THE LEGENDARY JESSE BELLE, HEXSTATIC will all be chillin'. How 'bout you?

Also check out DEDBEAT WEEKENDER, BIG DADDY KANE AT LYRICAL LOUNGE, TY ON TOUR and PROGRESSION SESSIONS news in Watch This Space!
To get your event, big or small, mentioned in the Dirty Dozen send your application to mail@breakinpointmag.co.uk

hip hop



BLAK TWANG>
U Know (Bad Magic)
First single from Tony Rotten in a while but in his own words 'Back on Bad Magic with new Voodoo!' An absolute stormer of a tune produced by Harry Love, I would even go so far as to say that this is one of my tunes of the year. Also keep an eye out for his cameos on Wu Tang 'Click Click' and Kweli's 'Down for the Count' remixes. Here's hoping there's a whole LP coming soon (which there is) and don't confuse him with Dick Van Dyke. (Mr Thing)
6/5

MOS DEF, NATE DOGG & PHAROAHE MONCH>
Oh No (Rawkus)
So you're thinking Rawkus has gone completely mad with this line up? Fear not cause this is a bangin' tune! Produced by currently shit hot producer Rockwilder this is taken off the brand spankin' Lyricist Lounge LP. Both MC's rip it and Nate smooths it out on the hook without making it cheesy. Backed up with a tidy Erick Sermon tune on the B-side this is a release to go for! (Mr Thing)
5/5

TALIB KWELI & HI TEK The Blast (Rawkus)
Third single from the amazing 'Train of Thought' LP (don't sleep on that) is this smooth little number. More of a grower than a big tune it'll catch you out when you're least expecting it with its filtered keys and sung vocals from Vinia Mojica. Give it some ears it's very rewarding! (Mr Thing) **5/5**

T-LOVE>
Witch Bitch/QMS (Pickinniny/Ninja)
The B-Girl returns with a tasty 12 from her new LP (heard some of that...oooh!), on her own label backed by the Ninjas. 'Witch Bitch' is a mellow piano laden joint produced by Mr Bongos own Beyond There, with some tight rhymes and always tight DJ Kam cuts, while on the flip, Johnny Cuba & Ollie Teebas 'The Process' provides a bumpin' guitar and bass groove for her to spit over. A nice little 12 and check for the LP when that drops! (Mr Thing)
5/5

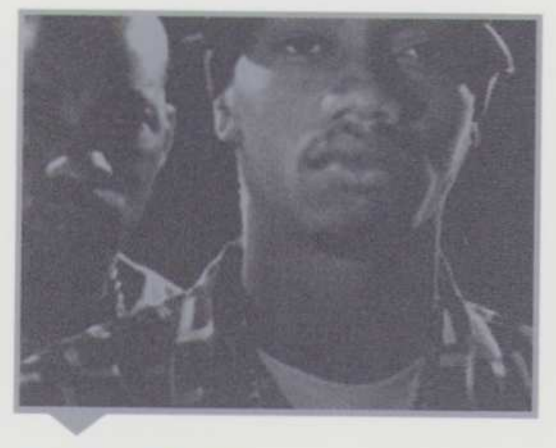
UGLY DUCKLING>
I Did it Like This (XL)
Having switched from Bad Magic to XL the Ducklings re-release 'I Did it Like This' to remind you why the 'Fresh Mode' EP was so dope. Backed up with a new cut 'Friday Night' (taken from their new LP) and the expected 'Open Mic' bonus beats (always useful for you DJ's), it's still the same as before, big soul/funk breaks and the back and forth rhyme styles, so if you missed it first time, don't sleep this time! (Mr Thing)
5/5

MARK B & BLADE>
The Unknown (Wordplay)
These two just go from strength to strength with each release, and you will have no doubt heard this all over the radio after it moved up from the C to the B play list. A catchy guitar riff underlines Blade's delivery of how shady people stop the 'unknown' artists becoming 'known'. Industry rule no.4080 was never in more effect. Yet another must have! (Bombjack)
5/5

TY>
The Nonsense (Big Dada)
As I was away when it dropped, can I just say that 'Break the Lock' is one of my favourite tunes right now? Ok, got that out of the way, on with the new! The next single from Ty's excellent 'Awkward' LP is this experimental, radically different approach to hip-hop, double bass and wailing guitar fuelled tune. Backed up with two more quality tunes from Said LP, a value for money 12and you've got to big him up for genuinely doing something different. Wicked! (Mr Thing)
5/5

SCRATCHY MUFFIN & CORKY BURGER>
I'll Make You Happy (Blue Juice)
I first heard this about 6 months ago on a tape, played by the illustrious Scratchy Muffin himself, and have been waiting ever since for its release. A seven-inch release of pure fun, it has a brilliant loop with a very catchy chorus. A big 'fuck you' to people who take music far too seriously, this reminds you to have a little fun now and again. (Bombjack)
6/5

MAJOR FORCE>
Re-Return Of The Original Artform (DJ Format remix) (Mo' Wax)
Brighton's finest delivers just what you'd expect with this re-working of the Major Force classic. The second remix after Cut Chemist's version, this is easily as good, if not better, and will please DJs and dancers alike with non-stop cut up breaks. Frantic floor action will result when this record is played. And if you're quick, you'll be able to catch the limited coloured vinyl too. (Bombjack)
6/5



CALI AGENTS>
Neva Forget (Ground Control)
When two of the West Coast's sharpest MC's join forces the results are always going to be magnificent. Planet Asia & Rasco are a match made in heaven because this 12" bumps every time. Independent US rap doesn't come much heavier than 'Neva Forget'. The flip 'Point Blank Range' is original due to its simplicity and raw funk. One for the shopping list! (Late)
5/5

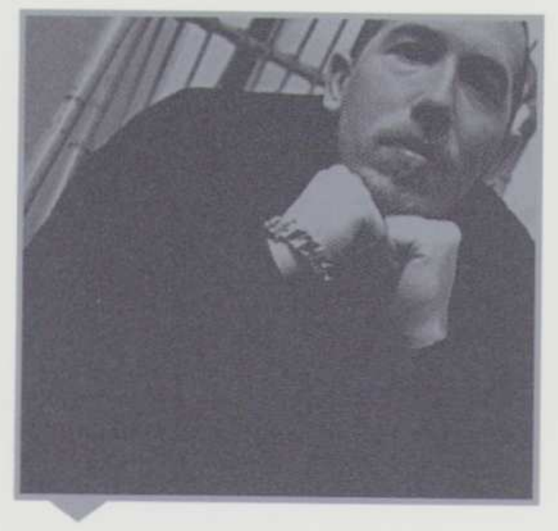
LONE CATALYSTS>
The Place To Be (B.U.K.A. Entertainment)
As a producer J. Rawls is responsible for creating beats for Mos Def, Black Star, J-Live and Bad Magic's new signing 3582. Here he goes all soulful and takes on a Friday night party vibe for Lone Cat to drop some un-offensive radio lyrics. The flip takes a more underground feel and is a good solid track with WU style low sung vocal samples. (Late)
3/5

THIRD ORDER EP>
Volume One (Dominant 3rd Records)
Microdisiacs kick off the proceedings here with a string led groove produced by The Magic Eye. Nice beats and some good flows especially by guest rapper Asaviour. Rodney P 'Big Tings' comes in two mixes, the best coming from Mark B with cuts by Mr. Thing. Proper ruff neck Lahndahn biznizz! Other tracks include 'Didjit' produced by Evil Ed, and Hannah T's 'The Infiltration'. Released last year but still needs a mention. (Late)
4/5

DOYEN & COCKA>
Mobile Library EP (Erectified Records)
Sheffield's been put on the map by the 'lyrical combine-harvester' Doyen D and producer Cocka. This EP (which is more like a mini album!) impresses as he keeps it real and raps in his homegrown dialect and unleashes loads of mad funny shit with references to true British life experiences. Best racks are 'The Puzzle' and 'Mobile Library', which push back the boundaries of UK rap. This is an essential purchase, support the underground. This is phat! (Late)
5/5

MOORISH DELTA 7>
Art Of Survival (Seven Entertainment)
From strength to strength the Birmingham based MD7 unleash more raw quality beats and rhymes. Cipher Jewels, Malik and Jawar all show excellent skills as the proceedings get underway with a sample of a TV news reporter discussing the Handsworth riot. Tales from the inner city get twisted in clever metaphors as Malik breaks it down with his unique social commentary. 'Silent Screams' on the flip also shines with a down tempo groove and tales of unemployment. This EP is bangin'! Excellent release. (Late)
5/5

SHOCKWAVE>
Ya Heard A Him (Aftershockz Ent.)
I recently got given this while I was in Amsterdam. Always keen to hear new shit I got home and jammed it straight away. Good quality production by Tommy Tee and some tight deliveries by MC Shockwave. He goes heavy with string samples and vibe is similar to the recent Extremists release on Titan Sounds. Deep bass on the flip with 'This Generation', which is funkier and not so moody. Big up Marc Walbloomer for da choon! (Late)
4/5



SKITZ>
Domestic Science/Cordless Mic's At 20 Paces (Ronin)
Once again Skitz continues to impress with some production slightly different. Here Skitz takes less of a reggae vibe and adds more funk. Luton's Phi Life Cypher goes on a deep lyrical onslaught with heavy metaphors and superb wordplay. The flipside still keeps it British but this time all three MC's are female. Step up Wildflower; whose recent collaborations with DJ Fingers & 'Twilight Of The Gods' where well expected, Tempa from Nottingham's Out Da Ville and the tight flow of Estelle. 'Domestic Science' has a good rhythm, good song and all the MC's hold there own over a shifty little break. A good taster and a glimpse of what to expect from his forthcoming album. Look out for a track by Skeme on Skitz Titan Sounds. (Late)
5/5

>> Mr Thing | DJ Bombjack | Late

crossover, alternative

MUM & DAD>
Castle Heights EP (Twisted Nerve)
Something a little different to the last EPs, Mum & Dad are a band you either love or hate. The title track with its haunted vocals drifting over dark and echoing sounds, minimal yet full of interest. Its shortness is its only weakness. '6 week holiday' reminiscent of those long summers of yesteryear, running along polluted beaches in search of shells. 'Swinchiard' starved of beats, flows in and out of unconsciousness. Its innocent but unnerving vocals rolling & breaking along the shore. (The Consultants) **4/5**

ALFIE>
Montevideo (Twisted Nerve)
2001 could be Alfie's year. Well that's what it says here. Initially the backing band for Damon Gough and his badly worn tea cosy, the guys are after a piece of the monetary action as well. Beard (or bum fluff) Rock was big (sort of) in 2000 with Doves gaining the most word count in all the rock rags. Subsequently all musicians ditched the razors and rocked it out in a melancholy kinda way. Beards or not Alfie will win praise from the media masseurs for their lo-fi, jingle jangle, art school guitar sound. Manchester, England, so much to answer for. (The Consultants) **3/5**

>> The Consultants

garage & 2 step

RONI SIZE/REPRAZENT> Dirty Beats (Wookie's Dark Mix) (Talkin Loud)
Turn on the turbo funk for this deep dirty rinse out by Soul 2 Soul's new hero Wookie. Keeping the beats and percussion sharp and adding some bad wobbly bass stuff, he creates a futuristic soundscape for Reprazent's MC Dynamite to ride on. Electric string stabs add intensity and the groove goes mad! Complete with a dub mix this is a must for y'all true 2 steppers. Hefty! (Da Shadow Sniper) **4/5**

DON YUTE> Herbland (Nu Skool Players Remix) (Oracabessa Records)
From the label that brought you B15 Project's 'Girls Like Us' & 'Freakbreak', comes a new production crew called Nu Skool Players. This is their first remix to date and what a stormer it is too! Step up the original G-Child Mr. Don Yute for a superb ragga-2 stepper that is currently blazing the airwaves on many a London pirate radio station! And if that isn't good enough you, you can catch the Monster Shack Crew getting The Shadow Snipers remix treatment on 'True Lover' on the flip! Essential.(Mark Stinger) **5/5**

TRICK OR TREAT Feat. PARADISE>
2 Step Flavas (FTL Records)
This slice of funk fuelled 2 Step features the vocal talents of Paradise from Brixton hip-hop crew 57th Dynasty (Fas Fwd Entertainment). It's all about the sub-base on this monster. Sampling the guitar loop from Big Daddy Kane's 'Wrath of Kane', it shakes the room while Paradise keeps it real with tight flows and wicked deliveries and this rocks for true. Bo! (Da Shadow Sniper) **4/5**

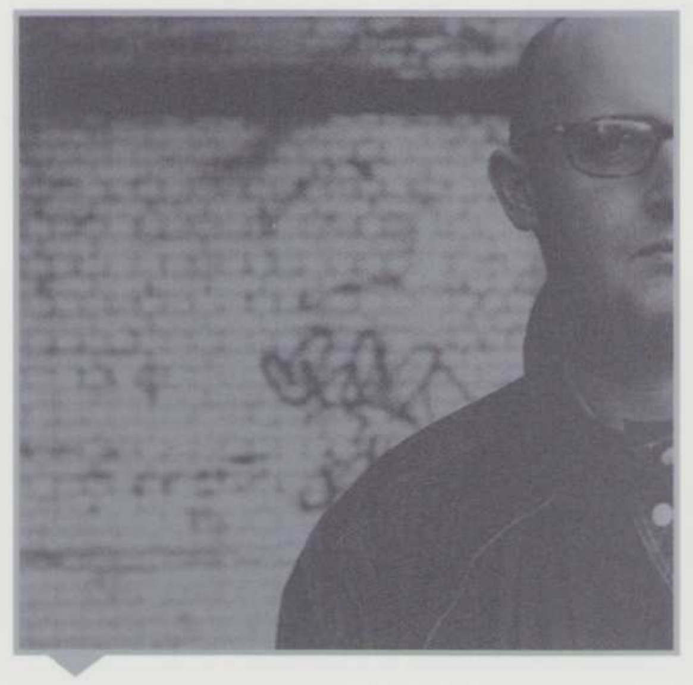
ED CASE & FILO>
It's Love (Sureshot Recordings)
'Pure quality' is the first thing that came into mind when I heard this. Excellent male vocals sit nicely over some ill production from the superb and ever consistent Ed Case. Guitar lines and steady percussion lift this stepper into a realm of uplifting niceness. Mr. MJ Coleman steps up for remix duty and it goes a bit wobbly on the bassline front! Distorted tinges give it a techy feel but the beats remain raw. Look out for this, an essential purchase. (Mark Stinger) **5/5**

>> Da Shadow Sniper | Mark Stinger

nu breaks

APEX>
Symmetry (Marine Parade)
One of those labels that should be kite marked or given some recognised seal of quality. You can always be sure that a new record will not disappoint. 2 years down the line and a catalogue of only ten releases, the emphasis is very much on quality and not quantity. Apex bring the elements of Leftfield'esque dub, tribal rhythms and ad-lib vocals, mixing them up with the funkiest of speaker shaking grooves and the darkest of basslines. With a Nu Breed remix to take it further on to the dancefloor, things are hanging dangerously close to the breaks to trance border.
(The Consultants)
5/5

KOMA AND BONES vs DATABASS>
Fade In/Wide Roller (Freakaboom)
A lovely double offering from the Freakaboom label. 'Fade In' is a nice funky number while 'Wide Roller' is more of the hard-hitting monster tune. Both tracks come on separate 12"s with a Koma and Bones and a Databass remix on each 12". Koma and Bones go for the nu skool sound they are known for and it is their remix of 'Wide Roller' that really gets the cigar from me. Hard breaks, tough b-line and hardcore stabs to last you a lifetime. Koma and Bones' best work to date, no doubt. Get this record now! (J Olofson)
5/5



BLIM & KATIE>
Distorted Soul (Whole9yards)
This track is found on the first sampler for the Whole9yards album and if you don't buy the album (and why not?) at least get this 12" containing this tune that will be regarded a classic. Blim & Katie unite to do tech house the Katie (as in Meat Katie, you see) style of things, only with BLIM controlling the b-line and bass sounds. Sounds good? Yes indeed it does. A winner on every floor, and enough power in the bass to blow any decent car stereo. (J Olofson)
5/5

MEAT KATIE>
Rotten Dot Com (Kingsize)
Like the website of the same name 'Rotten' is a perverse little trip of twisted house. Wheel spinning out of the Avenue, Mark Pember veers across into the fast lane creating mayhem in his path. Chunky breaks spill over the carriageway while coming up on the rear 'Bring Yourself (Off Again)' might just have you doing that. Well, possibly, if you're that way inclined. (The Consultants)
4/5

PHANTOM BEATS>
Stealth (Functional Breaks)
Phantom Beats take a quick skip from their own Plastic Raygun imprint to do something slightly different on this latest offering from Functional Breaks. This is more of a progressive breaks tune, rather than the bass-heavy monsters of the past. Not being a lightweight, this still delivers the goods, but in a slightly more floaty way. Confused? Don't be. This is nu skool breaks at it's finest and fits nicely into your set. Don't worry.
(J Olofson)
4/5

PMT>
Gyromancer (Acetate Ltd)
When you thought that Acetate already had their best tunes done and dusted (although they've all been crackers), they lay this beat upon us! Very groovy with a deep bassline and a melody that just puts a big smile on your face. This is what it's all about. I hearby proclaim this tune a classic, a must have and a to die for record. I have 2 copies, in case one breaks. Nuff said. (J Olofson)
6/5

T-POWER>
Running (BLIM remix) (Botchit & Scarper)
Fresh from the T-Power album a little appetizer in the form of this spanking new BLIM remix of 'Running'. If you like (or love, even) his Y3K remix of the Anthony Rother classic 'Red Light', then this is very similar in style. If you haven't got a clue what I'm on about, you need to sort yourself a copy of both. Strong, rolling breaks, nice use of vocal bits and a fuck-off-bassline (well.... it is BLIM we're talking about here). Nice start of the new year.
(J Olofson)
4/5

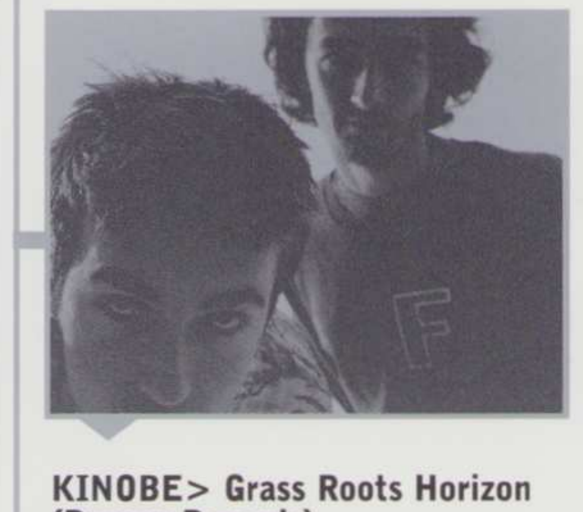
AQUASKY VS MASTERBLASTER>
777 (Botchit & Scarper)
Drum & bass-heads Aquasky get breaky and nasty once again on the Botchit imprint. Similar to the fantastic 'Sure Shot', but without having to wait 2/3's of the record for the drop. Hardcore-ish in style, with a massive B-line and nice melody and lush vocals to ease you into the tune. What can I say? Another winner from the Botchit stable.
(J Olofson)
4/5

BRONX DOGS>
Enviro EP (Marble Bar)
Cool return from those rabid dogs from the Bronx who are ready to take the disco funk revival a la ESG that little bit further into 2001. Going by the label these tracks have been in the can for a while but they still sound fresh. Stand out track is the title, with its warping sounds over stomping breaks, while 'Cosmo' is a little journey into space that reminds you of FSOL circa 'Lifeforms'.
(The Consultants)
4/5

EVIL NINE>
Technology (Marine Parade)
Evil Nine deliver 'Technology' with the formula straight from the breaks handbook. Twisted and crispy percussion that bucks and rides under the sub bass and acid squelches while 'Big Game Hunter' with its analogue lines and electro beats will have you tracking this one on any dancefloor. (The Consultants)
5/5

>> The Consultants | J Olofson

beats, breaks, jazz, downtempo



KINOBE> Grass Roots Horizon (Pepper Records)
Back from the success of 'Slip Into Something' the boys return with drifting rhythms and soothing strings poached direct from Shirley Bassey's 'I Who Have Nothing'. With vocals provided by Xan, the A, like the B-side 'Keefe's Quest', is a cinematic style trip along the Kinobe sound highway.
(The Consultants)
4/5

MAX FRESH> Seoul/Wonderful (Zest)
Arthur C Clarke might have got it lucky predicting the world by 2001, but he never made any predictions on the music. Like their creator the beats on this are well fresh. On 'Wonderful' there's top of the range funky stuff getting busy with some tribal rhythms, while 'Seoul' is full of soul with its simple, yet deep sounds drifting over some lazy bass.
(The Consultants)
4/5

QUANTIC> Life In The Rain (Tru Thoughts)
Debut release from the Quantic that's getting the likes of Bukem sick and excited. It's what you expect from the Tru Thoughts gang. Elements of funk, jazz and dance floor beats plus live double bass, sax and dobra!
(The Consultants)
3/5

VARIOUS> Jazz Bizniz 2 remixed (Counterpoint)
Well how about this then. Something to get you up and excited about is this remix project of jazz classics. Firstly Sheila Landis and her track 'Patenthe Seizure' gets worked over by Les Gammas. High on scat this track is a mere taster to the treat of getting Dansers Inferno 'Sombre Guitar' and Billy Wrights 'Summer Love'. If you don't know 'Sombre Guitar' now is the time to find out why this is a jazz dance classic. Beyond There re-work 'Summer Love' building quality extensions on its all ready funky structure. (The Consultants)
5/5

Q PROJECT> Social Life/Stability (white)
2 sides of mid range space funk from the Q Project. Mixing up electro, around about 1 and half of 2 step rhythms, some well programmed electronica and above all else the freshest production around.
(The Consultants)
4/5

JURYMAN> Remixes From The Hill (SRD/Crammed)
Busy time for Ian Simmonds what with his current 'Return To X' LP doing the rounds alongside these remixes from the Juryman psydonim. Stereotyp re-work 'The Ethiopian'. Repetition, repetition is made up for with some electro basslines and tight beats. Stacey Pullen goes for a deeper house interpretation of 'The Ghost Hunter', keeping the funk on full. (The Consultants)
4/5

VARIOUS> Sun Runners EP (ism Records)
A 4-track taster to the compilation of the same name, Sun Runners features Lorr's humorous hip-hop, Latin style, in the form of 'Salsa Drunkyfunk' while Wally & Swingsett serve up 'Dropera'. As the title may suggest it's an operatic trip into the lower end of the breaks, with its vocal and sub rumble. Beatboxes At Dawn (great name) get up early, mixing Japanese harps over the beats for 'Vida Blue' and finally 'Duermo' bring it home electro style on 'Cluster'.
(The Consultants)
4/5

THE ORB> Once More (Island)
Over 10 years since they got to together for 'A Huge Ever.' Alex Patterson once more ropes in ex-KLF archbishop Jimmy Cauty. Under the guise of the Scourge Of The Earth, Cauty toughens up the new sound of The Orb by delivering distorted breaks right out of an early Aphex handbook. The Orb lost it personally on and after 'Pomme Fritz' but this package is a welcome return and after almost 9 months since we first heard it Mark Pritchard's mix finally gets delivered. Mother and child are fine. Good to have you back. (The Consultants)
5/5

MINOTAUR SHOCK>Motoring Britain (Melodic)
Combining subtle and painfully beautiful guitar riffs over some of the biggest and cleanest beats around. With 'Motoring Britain' David Edwards has produced a track that is so pretty one would play it to a small child to aid a fast and restless sleep. With notes similar to a musical box, the original is then handed over to Blue States who give it a splash of pure head nod overlaid with drifting and cinematic melody. Alongside this the EPs 'Repertor' gets beefed up by Hombre's 2 Amigos. The guys take it off the motorway and onto some darkly lit roads for an all together more interesting and scenic route home. (The Consultants)
4/5

>> The Consultants

deep house + techno grooves

VENETJOKI Cheap Heat/Festarinna/Big City (Loaded)
Martin Venetjoki has been knocking out a few interesting pieces for a few of the real underground labels and has come up with this good three tracker. 'Cheap Heat' is one, which some Dj's won't play these days because it's a disco loop and some Dj's don't play loops regardless of what it does on the floor. The AA side is also sitting pretty with Festarinna being my favourite of the two. A strong piece well worth checking and playing loud.
(Chris Simmonds) **3.5/5**

HH>
The Good Part (City Spirit)
I'm not sure where in the UK this track comes from but they have spent a lot of time making sure that it works and it does. One side seems a little cut and paste but the deeper side is definitely dance floor funky with loads of mass appeal. Whoever you are make yourself known I think you're on to a winner!
(Chris Simmonds)
4/5

MAGOO Hangover Blues (Cross Section)
At last the man that has done so much behind the scenes at Cross Section (Private Funk, The Diggers & Loose Joints Black no Sugar) comes good as always with his first solo release. A well packaged 4 track EP with something to suit all moods and swings which makes it very difficult to pick a favourite cut. Warm heavy production and total commitment is what this EP is all about, and there is a lot more to come!!!
(Chris Simmonds) **4/5**

>> Chris Simmonds

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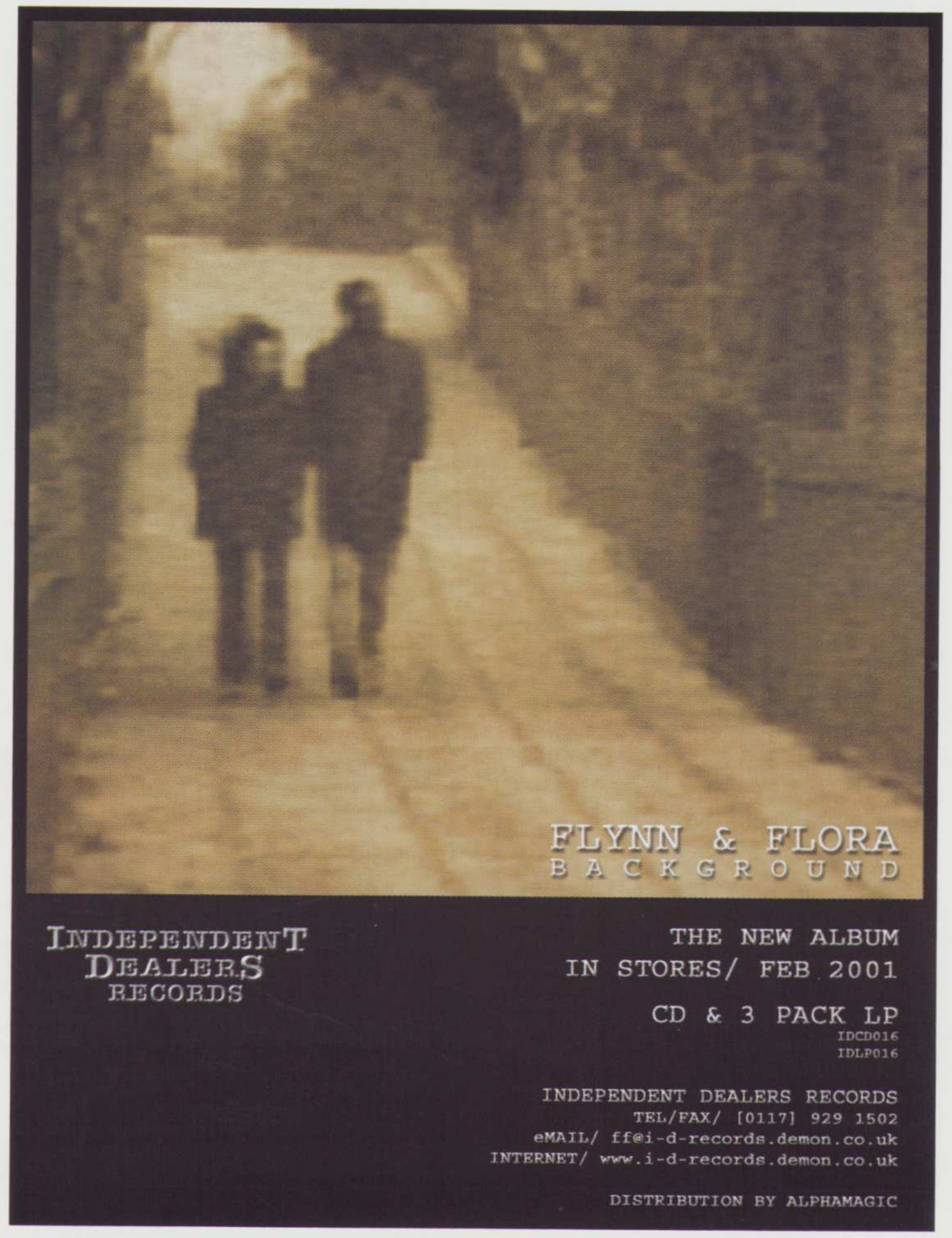
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drum + bass

is your home have electricity?

LONDON ELEKTRICITY & ROBERT OWENS>
My Dreams (Hospital)
With two mixes of 'My Dreams' this piece of vinyl has got plenty of soul. The A side is a very subtle mix indeed, demonstrating the fact that there's a lot of flavours in the d&b scene while the B side has a very nice groove. As I said this track is very soulful, but it's not just purely for the listener. Robert Owens, who is already known for tracks like 'Tears', has an excellent voice. This, coupled with the production skills of London Elektricity it has to be a great association, I look forward to hearing more from these guys. Is there more? (Dubmaster) **5/5**

MARCUS INTALEX & ST FILES>
Love & Happiness/Dream World (31 Records)
These boys have a distinct quality about them, they have shown this time and time again and 31 are very astute when it comes to getting the best from their signings. First is 'Love and Happiness', a well produced track, that has the unmistakable Marcus and ST hallmarks, nicely executed vocals and bass are the order of the day along with strings that don't stop lifting on this old school roller....wicked! On the flip is 'Dream World', they have a way of making very un-offensive tracks, tracks that you can feel at ease with straight away, and this track definitely has that quality where old school synths and strings guide you through. These guys are gonna have a good year in 2001. (Dubmaster) **5/5**

L-Plates>
001 (L Plates)
This label already has a lot of people talking, due to the fact that nobody seems to know whom, why or what for. All that I can tell you is that this label is gonna be showcasing some new up and coming artists, hence the name 'L Plates', as well as some appearances from some well knowns, but primarily it's for the new boys of the scene. Both tracks on this release are excellent; both tracks are dub rollers that are guaranteed to smash up any dance floor anywhere, believe me. 'L Plates' already have the next two releases lined up, so keep your eyes open and ears pinned, you don't want to miss this gem. (Dubmaster) **5/5**

PFM Sakora/Summer Boy - ALASKA & PARADOX Uncertain Journey - CEDAR Distant Images (Looking Good)
This is one double pack you simply can't miss out on when it hits the record shop shelves. It's been a while since we've seen a release from PFM, but the man behind some of the early GLR classics returns with two real gems. 'Sakora' blends great beat programming with swirling atmospherics, drifting ethnic vocals and descending deep subs to create a deep mystical vibe. 'Summer Boy' kicks off with uplifting synth textures, which are then joined by great live-sounding drum programming, which sound almost half-speed, accompanied by deep booming bass. Halfway through, you're suddenly taken into jazzy territory as the track breaks down amidst crowd samples from past live performances into a smooth guitar riff before the drums kick in again. Brilliant pieces of music in their own right. If these weren't enough, you're also provided with a killer Amen track from Dev Paradox. Eerie sounds are layered in the intro to create a spooky vibe before the raw beats slam in, in true Paradox style. This is one that should appeal to drum & bass fans across the board. Last but not least is a gentle roller from Cedar that blends mellow Rhodes and flutes to create a chilled jazzy groove. Put this double-pack on the top of your shopping list! (Dazzler) **6/5**

NASTY HABITS>
Golden Fingers/Deep Beatz' (31 Records)
At last we get a release of 'Golden Fingers'. Goldie has opened another door in the 'Liquid Fingers' maze with his mix and has explored it thoroughly, you can hear the engineering skills of Matrix, which can only leave you wondering about the scale of what's gonna be happening in the future with the teaming up of these two heavyweights. On the flip we have 'Deep Beatz', yet another lick from Doc Scott, this mix goes deeper down than before. Pure emotion! The whole 'Fingers' thing reached classic proportions long ago; this release will seal it. Unmissable! (Dubmaster)
5/5

SPECIAL FORCES>
Sushi/Freeway 2000 (Photek Productions)
Photek gets all funked up on this release; 'Sushi' has a funky break riding a synth stab on intro, a vocal is laid nicely and bass heavy. This track has many elements, flanged breaks, effects and dub rolls complete a well-cut track. 'Freeway 2000' is my favorite of the two, I love this track. Fuckin' class A, I'm tellin' ya! The sounds come into action like a general deploying his troops, the break is phat and bass rolling and as usual the production is second to none. Another un-missable track! (Dubmaster) **5/5**

TOTAL SCIENCE>
Street Level EP (Renegade Hardware)
Quiff & Smithy are right there in the thick of things at the moment, releasing tracks on a number of labels. This latest offering has a harder yet dub wise Total Science sound, 4 tracks which all are quality tunes. 'Street Level' is an old school funkster, 'Rebel Soul' very tribal, as is 'Room Service' and Source Direct pops up with a wicked remix of 'Out of Touch' for the boys. This EP is a good collection of tracks, make sure you get yours. One more thing, could there be a Total Science remix of NHS on the way? Wait and see! (Dubmaster) **4/5**

TRICKSTA & PEZ> Asbestos/Atmospheric Injection (Nu Directions)
The latest from the ND camp, Tricksta & Pez come with a nice roller for the easy crew, a melodic track that'll get you moving those hips. Rolling 808, tight breaks and atmospheric strings bring the vibe. Flip over and you've got 'Atmospheric Injection', a vocal affair with 'Late' from Villains providing the lyrics, lo-fi synth stabs, tight breaks and low freq bass makes this an evenly balanced funky piece. (Dubmaster) **4/5**

TOTAL SCIENCE/DAVID CARBONE>
Format/ Direct (Industry Recordings)
A newly formed label that's been formed for new and well known artists, Industry (started by React) have put the Bristol based 'David Carbone' on the first release alongside Total Science, with tracks 'Direct' and 'Format' respectfully. 'Direct', has its own flavour, the whole track centers on a LFO'd bass, the break is busy and very metallic; this track has a nice roll and party vibe to it. 'Format' on the other side is Total Science at their usual best, high-pitched synths start this journey, breaks are light, synth stabs get lower and old school 'rewind' sample pops it's head in and out of the track, very nice. (Dubmaster) **4/5**

NU BALANCE>
Street Knowledge EP (TOV)
This EP has a very strong techno presence, the whole EP is geared in this way, 'Street Knowledge', has the synths sounding very machine like, stabbing their way through the track, bouncing of the warbling bass and simple sounding break. The 'Street Knowledge' sample brings the old school. 'Subway', is a colder, raspier affair, 'Short Cut' is bouncy as hell, it's got the 'Piper' roll that just won't quit, strong electronic stabs, effects and buoyant bass bring it together nicely. (Dubmaster) **3/5**

DANNY BYRD>
Changes/Changed (Hospital)
Feel like something fresh in a drum and bass style, maybe you should try some Danny Byrd. 'Changes' and 'Changed' make for great listening and an optimistic start to 2001. It's the usual great quality that we expect from Hospital and carries on with a warmer feel that feeds off R&B and 2-step movements. Detroit sounds, warm melodies and lush vocals provided by new boy Denroy Thomas, are the order of the day. The track is being hammered by Fabio, Ross Allen and 4 Hero. So what you waiting for? Isn't it about time you changed? (The Consultants) **4/5**

RASERBLADE>
The System/Junk (Pi=3.14 Records)
This label is probably the newest to date, started by two of Streetbeats managers 'Blue' and 'Raserhed'. They've already recorded tracks for Southern Sessions, Noir and Chronic, and judging by the first track 'The System', it seems like they have found yet another way to express themselves. This track is all about the breaks, which are easily doing it on this track, it's deep, dark and has a very gothic feel to it. On the flip we have 'Junk', which is yet another dark break fest, lo-fi bass (which carries a 'Ram' feel to it), scary strings, coupled with sparse vocal inserts, again it's all about the breaks man! Very intricate. (Dubmaster) **4/5**

SWINGSETT & J WARRIN Cabaret License DEL MAR THE RIVER OF ACTION Remember Nothing (Remix) (ism'assive)
2 Brand new rollers bolting out through the door of the ism'assive stable. Check the ism article for some of the story behind the track. Hypnotic grooves over surging bass that cone busts its way out after a couple of minutes. It's a battle cry to the dancefloors of NYC. On the flip del Mar remixes his recent Triboro Blend track into a juiced up bouncy ride that is 'perfect for lap dancing'. (The Consultants) **4/5**

RONI SIZE/REPRAZENT>
Dirty Beats Remixes (Talkin Loud)
Proving that there's no shortage of artists willing to offer a remix to the Full Cycle boys the 'Dirty Beats' Remix E.P. is here. Personally one of my favourite set of beats on the album and this E.P sees the track twisted and manipulated by the best of em including on the up DJ Kalm, Wookie, Skitz (on form as always) and the camps very own D Product. Styles alter from track to track and the production quality is constantly high making this as versatile a release as you'll ever hear. A Krust or Roni remix would have been nice but then again we can't have everything can we? (Massive Scott)
4/5

AQUASKY>
Like This (Remix) (Sonix Records)
Only the second release on the Sonix blueprint, Aquasky and sketch team up on 'Like This', which is definitely a dancehall tune. LFO'd bass signature wails all the way with various filters controlling the feel of the track, the break is somewhat simple in design, but this is only incidental as the whole thing comes together on the roll. (Dubmaster) **4/5**

STUDIO 4>
Do What U Do/12:00am (Frontline)
Frontline spotlights new artist Studio 4 on the latest offering, two tracks on this 12", showing Studio 4's production know how. 'Do What U Do' is dancehall orientated, tight breaks, almost scaled bass brings the roll, twisted synths stabs add light to this track. '12:00am' on the flip intro's on a very weird vibe, wolf cries and sounds of the jungle penetrate the track, again this has been directed straight to the dance floor with a live sounding break. (Dubmaster) **3/5**

NICO & RUKKUS>
Defender/Hyperspace (No u Turn)
Nico rears his head to resurrect the No U Turn legacy with the first release in a long time, introducing Rukkus as his stable mate. Nico has always been a class producer of music and this latest offering eases us into another era of the label. 'Defender' has all the elements of the retro game that anybody who was in full flow at the time will recognize almost instantly. The roll is definitely there and has already had plays from, Ed Rush, Optical, Fierce, Bryan Gee and thatís naming just a few. (Dubs) **4/5**

TEE BEE>
Let Go/Deception (Subtitles)
TB has certainly come into his own since starting Subtitles, the back catalogue is already impressive, even though this is only number 6. 'Let Go' has a hard-hitting yet mellow vibe to it, the male vocals work very well and sound excellent over the busy break, and synth stabs. 'Deception' on the flip is a darker affair, again the vocals set it off nicely, effected synths bounce all the way in this hypnotic piece. (Dubmaster) **4/5**

TOMMY KNOCKER>
Let me tell you/Star Time (Intercom)
Number 13 from the E-Z Rollers blueprint, Tommy Knocker, rolls out some vocal funkiness with 'Let me tell you', that'll have the ladies shouting "rewind", a pure party track that'll be played up and down the country no doubt. 'Startime' is a darker jazz roller, still dance floor fodder in every respect. For those who just love that vocal twist and party vibe this one's for you. (Dubmaster) **4/5**

Cutting it fine this issue - DIGITAL One Ton (Phantom Audio) Heavy tune from the main man, recently featured on the Movement album> INSTRA MENTAL Boomer/Channel Zero (Demonic) An amen onslaught with some scary shit on the other side, no.3 from the Source Direct label> BREAKBEAT SCIENCE presents Remixology (Breakbeat Science) USA's finest deliver a remix EP with reworkings by Future Cut, Dune, Stakka & Decoder, while sister label Orgone drops both hard and easy funk from G13 entitled Together/Downbeat.

Q PROJECT/TOTAL SCIENCE EXCLUSIVES>>>

DIGITAL Gate Man (Dubplate)
Steve Digital never ceases to amaze me, he's one of the true innovators in the Drum and Bass scene, and this track is no exception. 'Gate Man' is truly one of his finest works, the nervous energy it creates from the outset, the excellent dub bass line, all set this tune, head and shoulders above the rest, but that's only the intro, the real quality is the horror movie riff, fuck me! This is guaranteed to cause a few casualties on the dance floor! All in all, this is one of the best tunes I have heard all year. Congratulations Steve!

DJ ZINC Casino Royale (Dubplate)
Drum and Bass has come a long way in the last twelve months, and this track proves it, no one would have dared to make it let alone play it a year ago. Its classic Perch organ hook, works almost too well for its own good, it's not until the cartoon-esque string loop disappears that you realise how much energy this tune has got.
I absolutely love this track; I can't say a lot more about it really, apart from...
Long live Drum and Bass!

SPIRIT Moving Target (Dubplate)
Whilst ourselves and Digital were going mad in the studio this summer, Duncan aka Spirit was a bit quiet, swanning off to, the good old USA, every two weeks! That has all changed and he's back in the studio, and giving us a kick up the arse. 'Moving Target' could have been a regular riff number, but Duncan has always got to be a bit different! He draws you in to his hardcore fused web, before spitting you out, to lay before, one of his touch and go bass tune hooks. We want this for C-I-A, whether we get it is another matter!

TOTAL SCIENCE Bustin Loose (Dubplate)
I had to put one of our tunes in; this is one of my favourites. It's rough, yet smooth, it rocks, but it also soothes, all in all it's a ruff groove. That's what Drum and Bass has always been to me. Dave man! Look at the curtains.Ö If you have listened to Radio 1, in the last few months, you will have heard Fabio play this on numerous occasions. We have given this to Timeless and it should be released in the next few months, B/W 'Elementary'.

ALPHA OMEGA & STRETCH
She's Gone remix (Reinforced)
2000 saw Reinforced back were they should be, at the top off the scene they virtually invented. and if this track is anything to go by 2001 is already in the bag. Here Colin and Stretch revisit one of the stables classics with superb results, losing none of itsoriginal appeal and adding the vital production elements to make it stand out in today's fickle market. This one rocks it every time! Proving the fact that sometimes you have to look back to go forward, and reinforcing the issue that hardcore will never die! No definite release info as yet but keep em peeled for more Reinforced classics retouched by some of the scenes big dogs.

Ten to make you weep!
1. INVADERS Orion (C-I-A)
2. DOC SCOTT NHS (Total Science remix) (31)
3. MARCUS INTALEX & ST FILES Dreamworld (31)
4. SPIRIT Russian Roulette (Timeless)
5. Q-PROJECT Loose Talk (31)
6. DIGITAL Red Mist (Creative Source)
7. DYLAN Penitentiary (?)
8. TOTAL SCIENCE Rated X (Prototype)
9. MARCUS INTALEX & ST FILES Warped 1 & 2 (?)
10. Q-PROJECT Trouble (?)

>> Q-Project/Total Science | Dubmaster | Dazzler | Massive Scott

drum + bass

MC CONRAD>
Vocalist (Good Looking)
The first in the Vocalist series adds the acclaimed vocal skills of MC Conrad to a few of the past musical highlights from various artists from the GLR stable. If you're new to the talents of Conrad, who has been an inseparable part of the Speed and now Progression Sessions experience alongside DJ LTJ Bukem for many years, then this album is well worth getting hold of to witness his versatile MC'ing skills and deep lyrical content alongside some cracking tunes. It combines re-recorded past releases from the label alongside other tracks which he's rhymed over in the past on the Progression Sessions mix album series. There's no brand spanking new tracks on here, but as an insight into what he has achieved so far you can't really go wrong. (Dazzler)
4/5

LTJ BUKEM>
Producer 1 (Good Looking)
If you were recently introduced to the sound of the drum & bass innovator and man behind Good Looking Records with his excellent debut album 'Journey Inwards', or you're a fan who hasn't been able to get hold of his past classic releases, then make sure you snap this up. The first in the Producer series brings together many of Bukem's past gems, which range from drum & bass hits in the form of 'Orchestral Jam', 'Twilight Voyage', 'Atlantis' and 'Coolin Out' to a variety of other styles, such as 'Cosmic Interlude', 'Moodswings' and 'Constellation'. 'Horizons' is notably absent along with a few of the flipside tracks from his 12"s over the years, but if you've missed out on these seminal moments which firmly stamped their mark on the history of electronic music, then you can't miss out on this. 'Music' and 'Demons Theme' are on there as well. Sold! (Dazzler)
5/5

ED RUSH & OPTICAL>
The Creeps (Virus)
Released on vinyl at the close of 2000, 'The Creeps' now opens up 2001 for the CD buying public. The second album for the duo who've pulled another hefty collection out of the bag, which carries on from where 'Wormhole' was gagging to, with twists and developments from the time between. Most of you have been infected by just about everything Ed Rush & Optical have had going, this time they're gonna make your skin crawl as they get inside you with all the tracks here present. 'Resurrection' opens alongside vocals from the Ryme Tyme, title track 'The Creeps, 'White Lightning', 'Check out Time', the club circuit battering 'Pacman', 'Reachout', 'Syringe', 'Rock tha House' (old school vibes in that house), 'Greed', 'Flightpath' featuring a few production skills from Matrix and 'Fast Lane' featuring Ryme Tyme and new lyricist Basim. There's the run down, so if you're feeling run down by the illness of it all, you'd better get some one else to run down the shop and buy this creepy CD. (Chris)
5/5

PRESSURE RISE>
Focus (Aspect Records)
Aspects drop a 6 piece vinyl set, CD is also available, with artists like Fierce & Ryme Tyme, Kemal & Rob Data, Bad Company, Tee Bee, Hybridz, Bulletproof, Cause 4 Concern, Usual Suspects and Roots dropping remixes for the Guildford crew There's 13 individual pieces on this album, the content is high on vocals and putting original tracks together with remixed tracks in the same collection means that there's something for every-one. Tee Bee drops a mix of 'Way of Life' making it more grungy and dark, 'Changes' gets double the remix treatment from Roots and Bulletproof, 'No more pain'- Kemal and Rob Data, has a dance floor lick together with Fierce and Ryme Tyme's remix of 'Now that you're here', Hybridz mix of 'Blue' also has a dance destination. All in all there are 9 tracks, 'Blue', 'Changes', 'Now that you're here', 'Focus' (Bad Company mix), 'No More Rain', 'Come Inside', 'Way of Llife', 'Let go' and 'Feelings' (Usual Suspects mix), and if you're up for some nicely produced tracks with that different flavour, check out this album. Aspects know exactly where they are going; using live instruments where possible they've created their own unique sound base. Keep up the good work guys. (Dubmaster)
4/5

DJ HYPE>
'In The Mix' Volume 2 (True Playaz)
Hype returns, after a long gap since the first instalment, showcasing a top set of tracks from one of the strongest and most consistent labels in the music. All the usual dogs are on board (Zinc, Hype, Pascal and Swift to name but a few) making for a tearing journey through the True Playaz archives. From Pascal's 'P Funk 2000' and 'Serious Sounds' to Hypes very own 'Jump' this one packs a serious punch. Hype makes sure he gets the most out of each track proving that these anthems couldn't be in better hands. For anyone who didn't know, Hype was a DMC World Mix Championship finalist, so if you think you're in for a straight beatmix you've got another think coming. This has got more cuts and scratches than a hyperactive childs knees proving that Hype can spin with the talent of Hip Hops finest. Put it in your stereo, turn up the bass and sit back for 80 minutes of drum & bass finest. If you can hear yourself think then you're not doin' this one justice. Super Sharp!(Massive Scott)
4/5

>> Massive Scott | Chris | Dazzler | Dubmaster

rub a dub

NOISESHAPER>
Prelaunch Sequence
(Different Drummer)
With their love of all things techno, the thumping bass drum was Germany's gift to dub. The European fusion made dubs sound as appropriate to the dance floor in the closing decade of the last century as it did back in the day of Jamaican invention. Noiseshaper's musical residency in Berlin eases the evolving progression into 21st century future culture. The roots are forever evident, but have been given a facelift to adopt the tweaks and squelches typical of Avant-Garde experimentation. The mid section of 'Prelaunch Sequence' welcomes some guest collaborators including a dub poet, a skanking Louisiana blues singer and most notably the sweet vocals of South African Vido Jelashe I gliding over the filtered deep house of 'The only Redeemer'. It's difficult to pick highlights within such a blend of near perfect ambience but the muted, sub aqua dub of 'Thirsty Ears' is as close a tease to ancestral tradition as the boys allow, while the synths of 'O-Kaeri' look towards the vast 80s sci-fi scores of Vangelis. Music for the Mind!
(Matt B) **5/5**

FUGITIVE ELF>
Soulbound (Metromole)
Fugitive Elf have been getting schooling from Jamaica's 70s dub professors whilst dipping into the vaults of the hip-hop break. The UK duo fuse the two together for high-grade primary effect and then reach for whatever else suits the season. There are moments of restrained jungle rumbling, icy oriental scales and fevered tribal percussion to keep the most stationary armchair drifter globally aware. 'Soulbound' often gives way, one layer at a time to a stripped back, organic beauty. Sparse, militant drum patterns and bass lines will occasionally build to a mid tempo tease then drop back to preferred down tempo laze. If the smoking instrument permits, the tail end trio of tracks are particularly worth staying conscious for.
(Matt B)
4/5

VARIOUS>
Recliner (Smugg)
The New Year starts with a chilled vibe from the Smuggsters. Here we have a very cool comp indeed. Sista Widey, Alison Limerick, Audio Montage, the Mighty Math, The Bays, Alton Ellis, Killer Council and the Smugg Brothers themselves grace this disc with full honours. Recliner is the name, reclining is the game the whole thing works wonders for those smokey evenings with your pipe. (Simon Smugg)
5/5

JIMPSTER>
Jimpster Live in Japan (Sound of Speed)
Hard to get your hands on but if you can you'll be very pleased with your old self. The Jimpster (Jamie Odell) treats us all to a superb live trip into his warped musical mind. It goes down like a cold beer on a sweaty day. Rise Sir Jamie of Jimp........ (Simon Smugg)
4/5

>> Matt B | Simon Smugg

deep house + techno grooves

CIRCULATION presents Abstract Funk Theory (Obsessive)
Probably the best compilation series around at present. Number 5 goes to Circulation. The Kingston lads get creative and cut up a nice choice of quality dance floor chops. Deep house groovers from the likes of Carl Craig, At Jazz, Motorfunk and Two Full Minds. The Circulation duo deliver an exclusive track while Timewriters quality 'Lost In Lytix' pops up for the second time on a comp in the last year. Reason enough to check the tunes that make the Circulation guys own music flow every time. (The Consultants)
5/5

BLAKE BAXTER> Dreamsequence 3 (Tresor)
Final chapter of the Dreamsequence, sees the Prince of Techno twisting it up, spitting it out all over the place. Over a tonne of music spread over 2 CD's things kick off with 'Deepa', a surprisingly slow funked up jam that oozes sleazy rhymes and beats. But it's only a distraction to the main course of deep house and techno that is served up in full across 22 tracks of minimal beats and hard-edged grooves. Definitely more soulful than previous outings things get kinda funky on 'Intoxicated'. If this year you want a break from the well-worn path of 'underground yet mainstream' music, you do no wrong in checking this to help you delve a little deeper, than the flavours of the month. (The Consultants) **4/5**

ORGAN GRINDA>
Creative Combustion (Pro-jex)
Looking for something a little bit different for 2001? Tired of painfully slow beats or clever bearded types producing lo-fi random ramblings? Then grab hold of the Organ and dive head first into some stomping jacked up grooves. Fusing house and techno, Organ Grinda's Corey Holloway delivers a twist on styles that may find home in both the main and backrooms out there. 'You Mutha Fucka' with its 4/4 jackboot stomp is never going to be played on Gilles Peterson, but the lighter, deeper 'Far Away' might, with its drifting vocals giving warmth to a somewhat frosty LP. Other highlights like the soulful 'Somebody Help Me' and the Bushwacka'esque of 'Still Moments' will have you programming the CD to skip the somewhat darker tracks.
(The Consultants)
3/5

>> The Consultants

crossover/alternative

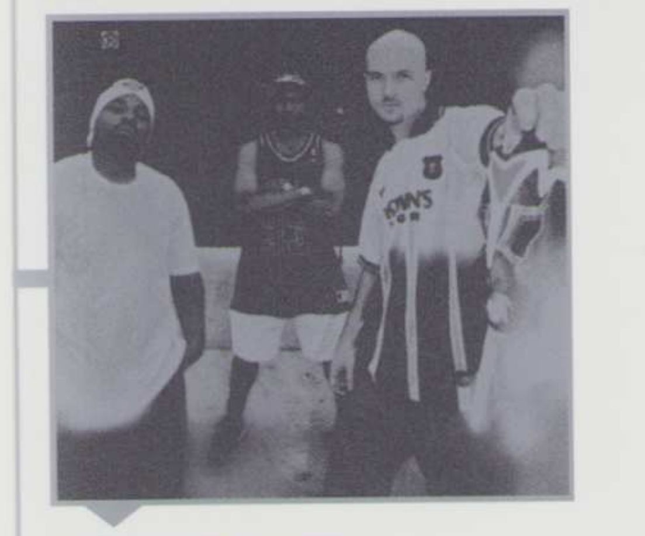
BURNT FRIEDMAN>
Plays Love Songs (Non Place)
The Friedman is back with 10 more compositions to re-define the word 'bonkers'. In a soul less world inhabited by only a few, old Burny is the governor. Recorded over 4 years the man had to set up his own label to get the stuff released. Now that might be an indication of what to expect. No one else would want his mix of random beats, mutterings and electronic flatulence so he released it himself. If these are love songs then don't ever make him angry. A bit like a monkeys music workshop. (The Consultants)
2/5

MICROSTORIA>
Model 3, Step 2 (Thrill Jockey)
No there is something definitely wrong with my CD player! I said to the guy in the repair shop. I was sent this new CD on Thrill Jockey and when I played it my player just skipped, wailed and beeped out of my speakers at me. The repairman did his best but the fault could not be found. I went out and replaced the machine and once again the speakers made unrhythmical noises, pops and screeches. I then realised that this was obviously a manufacturing fault or that the label manager had mistakenly sent the demo tape of someone recording some broken plumbing in a cellar to the pressing plant. It was quite interesting that someone had also spent time going round a factory recording the lathes, machine presses and panel beaters, but frightfully annoying at the same time! (The Consultants)
1/5

FLIGHTCRANK>
Beyond All Reasonable Doubt (Copasetik)
He's back again. The all dancing, all DJ'ing and now singing Leeroy Thornhill is back. Well sort of. Debut LP from the dancing DJ. You might like to know that Leeroy has started to get more involved in Dj'ing' and that he 'spent the year DJ'ing around London' and that he 'has been doing a lot of DJ'ing over the past couple of years' and finally he 'will be DJ'ing in 2001'. From the press release then you'd expect that this LP will be right in tune with the dance floors of the nation then? What with him 'Dj'ing' and all that. Oh and he remixed David Gray by the way. This taster starts off with 'Famous' - 'When I get famous there'll be so many people that wanna know me' - 'I want someone to love' - 'you rejected me' - 'when I get famous there'll be so many people that wanna know me I'll be able to pick and choose' - 'you'll be one in a queue'. Whose that then? (The Consultants)
2/5

>> The Consultants

hip hop

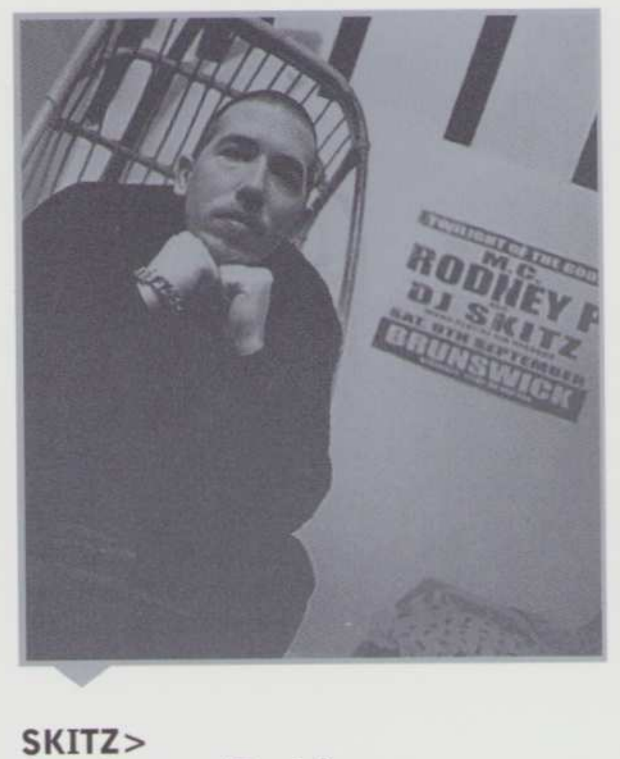


KUTMASTA KURT>
Masters of Illusion (Rapster)
If you take time to read the often too small production credits on your new Hip-Hop buys, you would have seen the Kutmasta Kurt name all over vinyl. With a growing reputation he has been building up a distinctive sound for many an MC, Bay Area and otherwise to do his thing over. For his first fronted project 'Masters of Illusion', past collaborators Kool Keith and Motion Man have been hired to lay down their often cartoon surrealism over a strong collection of tunes. The partners in rhyme's content can bring a smile even to the down tempo moodiness of 'Step Up'. So when it comes to 'The Bay Bronx Bridge's' good time funk sales, you know its plain rolling! The LP's durability is it could have easily been another 1 producer + 20 rappers compilation, to be buried amongst the rest. Instead the use of two choice MCs over a host of the dopest beats shows both of their versatile dedication over a long player, and the variations of the man working his recruits. For a change you're buying a producer led record that isn't a masturbating turntabilist showing you he's hip-hop's answer to Eddie Van Halen, but instead someone who knows a rocksteady backbone and where to scratch it. (Matt B)
5/5

GRAND AGENT>
By Design
(Groove Attack/Superrappin)
Grand Agent could be a name fresh to your Hip-Hop vocabulary so label it alongside Roots and all those smoking up the Philadelphia sound. The LP takes you from the dirty Moog groove of 'Two Bitches' all the way to the soul wind down of 'Waughter'. Agent chooses to flow conscious rhymes at a medium consistence rather than trying to get a high figure score in the words a minute count. The first few spins had me thinking of a certain guru's finesse. But to show you it's not all Sunday strolling, he accelerates over the percussive fuel of the standout 'Know the Legend'. Accomplished wordplay is enhanced by A.G from underground super group D.I.T.C on 'Rap Niggas' and elsewhere there's a raw delivery from Planet Asia over 'It's All Right's' sleepy guitar loop. The decks 'n' dials come from hometown Philly as well as those put together by the likes of NY's Hi-Tek and San Monica's Kutmasta Kurt. A couple of the cuts do not stand as proud as the others, but 'By design' will get on well with those who have a good taste for bass and like to kick back to something medium mellow. (Matt B) **4/5**

E.L.E.M.E.N.T.Z.>
Neon Versus (Different Drummer)
From the label that brought us Rockers Hi-Fi and Haych comes another slice of homegrown talent. Welcome to the world of Elementz, a five-man act from Birmingham consisting of Torsion, Noir Star, Decision, Lickal Vain and DJ Rhize, who played along side French super-heroís Saian Supa Crew and The Pharcyde. As an album it works well with various tracks making that head nod! 'Total Recall' is probably the most accessible track as it samples the same JB riff that Ice-T so famously used. Other tracks like 'Jus Chillin' and 'High Life' impress too. Make sure you peep for this. (Late) **3/5**

M-BOOGIE>
Laid in Full Chapter 2 (Groove Attack)
This one slipped in through the back door, just in time (by seconds) to get in with the rest of the bunch. It was worth it too with production from M-Boogie and the DJ bits from DJ Revolution, the label that has showcased Yeshua Dapoed, Mykill Miers, Akbar, Born Allah, bring this non-stop, gap free, mix tape style set of 21 tracks which flows and changes direction from beginning to end. With deep, dark manouevres and up tempo undergound hits from the previously mentioned, plus Grand Agent, Blackmoon's Buckshot, Triple Seis it's stuf which drops heavier than a lot of stuff that always seems to be pushed to the front in hip-hop. You need to get some of this Boogie, so find at once! (Chris) 4/5



SKITZ>
Countryman (Ronin)
It's been a long time coming but now it's here get excited cause there's a lot going on. Skitz has been extra busy over the last twelve months, knocking out quality after quality tunes, remixing, kicking off label Titan Sounds which is always consistent, now he's laid down the beats for this seventeen tracks deep album featuring 'the best of British'. Now there's a lot of people on here but nobody that shouldn't. From the ladies Valerie Etienne who features and Wildflower, Tempa and Estelle on current single 'Domestic Science', to the big boys Rodney P, Roots Manuva, Phi Life Cypher and Takforce, Reprazent's Dynamite, high powered emcee GQ with cuts and scratches from Deckwrecka, Tony Vegas and Prime Cuts. Not much room left? Wrong! The Ragga chattin' Supanatchulus (watch for him) features on one of the stand out tracks 'The Killing' alongside Rodney 'fuckin' P, who spits authority over yet another killer tune, Bristol's Retna, Covert and Titan's Riddla complete the massive line up of Skitz friends contributing their skills. Loads of fresh beats mixed with current gems and previous classics such as 'Dedicated', 'Fingerprints of the Gods' and 'Twilight of the Gods. It's a mighty fat and fine collection, one you should be checking for at all costs, any town, any country! (Chris)
6/5

>> Chris | Matt B | Late

nu breaks

10 KILO PRESENTS>
Music For All Persuasions (10 Kilo)
Mixed and burned by Danny Briottet and AJ, 'Music For All' walks the same path already worn well by the likes of Adam Freelands 'Coastal Breaks' and Pilgrims' 'Nu Skool Breakz' compilation. Pioneering sounds chosen by one of the originators, Danny Briottet, providing evidence that music eats itself.
Its 10 years since Danny's previous incarnation Renegade Soundwave were at the height of their success, setting the pace with 'Ozone Breakdown', 'Thunder', 'Women Respond To Bass' and the surprise hit 'Probably A Robbery'. The genre breaking sound of 'Phanton' gets a re-airing (this time minus the cheeky 'White Riot' samples) on here thanks to the Layo and Bushwacka remix. It sits proud alongside tracks from the likes of Rennie Pilgrim, Frekazoid and The Light vs. PFN. (The Consultants) **5/5**

T POWER>
Long Time Dead (Botchit & Scarper)
Fans of nu skool breaks and bizarre song titles will not be disappointed by this well-produced full-length offering from T Power. 'So Long And Thanks For All The Fish' (Not sure where the Douglas Adams influence comes into this) and 'Kool And Deadly' set the pace, with their sinister sounds, dirty basslines and tight dancefloor-friendly beats, as does 'Dangerous', which features guest rapper Blade. But he also heads into other territories 'Blissed Out Smacked Zombies' has a more chilled house-influenced sound and 'I Like That', which features Si Begg, has a more techno feel to it. Aurora Borialis provides some soulful female vocals on the moody-sounding 'Set Levels To Insanity' as does Mee over the slow hip-hop style beats of 'Wanted'. 'Wanker', is a hip hop jam obviously aimed at someone T Power doesn't like too much and the final track of the album, which continues the 'song-titles named after books' theme is the spooky-sounding 'American Psycho'. If nu skool breaks are your style, then hunt this one out, but there's more than enough variety to cater to most listeners. (Dazzler) **5/5**

HARRY K> The Reluctant Barber (Hydrogen Dukebox)
Step forward Harry K, reluctant barber and ex co-writer, producer of Apollo 440, your album duties are required. This album is a fast paced, beats driven affair with a slant towards the dark and heavy tongue in cheek. Covering all the breaks from funky hip hop right through to approaching drum and bass, this release would provide a nice wide range of tunes for any DJ's box. The album as a whole is occasionally let down though by the odd dabble into some dated big beat style tunes and perhaps even touching a low of sounding like Bentley Rhythm Ace, but the moment is fleeting and its back to the job in hand. A nice enough album but some well-placed remix releases would help it along no end. (The Consultants) **3/5**

SURREAL MADRID> No More Boom Boom! (Fused & Bruised)
Not quite sure if the title is reference to the fox hunt of Basil Brush, but Surreal Madrid hit the deck with a long awaited release. There's nothing on here that no one else is doing and its certainly still 1997 in the Madrid household. Keeping the Big Beat scene alive, Surreal is joined by buddy Scissorkicks who lends a hand on this funky collection of lager fuelled beats. Stand out track is 'Girls of the Nite' which got them rocking in '99 and won support from top beat players. Its party tunes mate and that's what it's all about. Funked up disco grooves and hip-hop beats. Only downside is Mr Madrid has bought a mic and comes across like a modern day George Fornby and there's even the first big beat ballad in the form of 'I only have eyes for you'. Touching! (The Consultants) **3/5**

>> The Consultants | Dazller

SINGLES

FEB 2001 TICK LIST

HIP HOP

☐ **BLAK TWANG >> U Know** >> [Bad Magic]
☐ **MOS DEF, NATE DOGG & PHAROE MONCH >> Oh No** >> [Rawkus]
☐ **TALIB KWELI & HI TEK >> The Blast** >> [Rawkus]
☐ **T-LOVE >> Witch Bitch/QMS** >> [Pickinniny/Ninja]
☐ **UGLY DUCKLING >> I Did it Like This** >> [XL]
☐ **MARK B & BLADE >> The Unknown** >> [Wordplay]
☐ **TY >> The Nonesense** >> [Big Dada]
☐ **SCRATCHY MUFFIN & CORKY BURGER >> I'll make You Happy** >> [Blue Juice]
☐ **MAJOR FORCE >> Re-Return Of The Original Artform** >> [DJ Format Remix - Mo' Wax]
☐ **CALI AGENT >> Neva Forget** >> [Ground Control]
☐ **LONE CATALYSTS >> The Place To Be** >> [BUKA Entertainment]
☐ **THIRD ORDER EP >> Volume One** >> [Dominant 3rd Records]
☐ **DOYEN & COCKA >> Mobile Library EP** >> [Erectified Records]
☐ **MOORISH DELTA 7 >> Art Of Survival** >> [Seven Entertainment]
☐ **SHOCKWAVE >> Ya Heard A Him** >> [Aftersockz Ent.]
☐ **SKITZ >> Domestic Science/Cordless Mic's At 20 Paces** >> [Ronin]

CROSSOVER/ALTERNATIVE

☐ **MUM & DAD >> Castle Heights EP** >> [Twisted Nerve]
☐ **ALFIE >> Montevideo** >> [Twisted Nerve]

GARAGE & 2 STEP

☐ **RONI SIZE/REPRAZENT >> Dirty Beats** >> [Talkin Loud]
☐ **DON YUTE >> Herbland** >> [Oracabessa Records]
☐ **TRICK OR TREAT >> 2 Step Flavas** >> [FTL Records]
☐ **ED CASE & FILO >> It's Love** >> [Sureshot Recordings]

NU BREAKS

☐ **APEX >> Symmetry** >> [Marine Parade]
☐ **KOMA & BONES VS DATABASE >> Fade In/Wide Roller** >> [Freakaboom]
☐ **BLIME & KATIE >> Rotten Dot Com** >> [Kingsize]
☐ **PHANTOM BEATS >> Stealth** >> [Functional Breaks]
☐ **PMT >> Gyromancer** >> [Acetate Ltd]
☐ **T-POWER >> Running (Blim Remix)** >> [Botchit & Scarper]
☐ **AQUASKY VS MASTERBLASTER >> 777** >> [Botchit & Scarper]
☐ **BRONX DOGS >> Enviro** >> [Marble Bar]
☐ **EVIL NINE >> Technology** >> [Marine Parade]

BEATS, JAZZ, DOWNTEMPO,

☐ **KINOBE >> Grass Roots Horizon** >> [Pepper Records]
☐ **MAX FRESH >> Seoul/Wonderful** >> [Zest]
☐ **QUANTIC >> Life In The Rain** >> [Tru Thoughts]
☐ **VARIOUS >> Jazz Bizniz 2 Remixed** >> [Conterpoint]
☐ **Q PROJECT >> Social life/Stability** >> [White]
☐ **JURYMAN >> Remixes From The Hill** >> [SRD/Crammed]
☐ **VARIOUS >> Sun Runners EP** >> [ism Records]
☐ **THE ORB >> Once More** >> [Island]
☐ **MINOTAUR SHOCK >> Motoring Britain** >> [Melodic]

DEEP HOUSE + TECHNO GROOVES

☐ **VENETJOKI >> Cheap Heat/Festarinna/Big City** >> [Loaded]
☐ **HH >> The Good Part** >> [City Spirit]
☐ **MAGOO >> Hangover Blues** >> [Cross Section]

DRUM & BASS

☐ **LONDON ELEKTRICITY & ROBERT OWENS >> My Dreams** >> [Hospital]
☐ **MARCUS INTALEX & ST FILES >> Love & Happiness/Dream World** >> [31 Records]
☐ **PFM/ALASKA & PARADOX/CEDAR** >> [Looking Good]
☐ **NASTY HABITS >> Golden Fingers/Deep Beatz'** >> [31 Records]
☐ **SPECIAL FORCES >> Sushi/Freeway 2000** >> [Photek Prod']
☐ **TOTAL SCIENCE >> Street Level EP** >> [Rengade Hardware]
☐ **TRIKSTA & PEZ >> Asbestos/Atmospheric Injection** >> [Nu Directions]
☐ **TOTAL SCIENCE/DAVID CARBONE >> Format/Direct** >> [Industry Recordings]
☐ **TOMMY KNOCKER >> Let Me Tell you/Star Time** >> [Intercom]
☐ **L-PLATES >> 001**>> [L-Plates]
☐ **NU BALANCE >> Street Knowledge EP** >> [TOV]
☐ **DANNY BYRD >> Changes/Changed** >> [Hospital]
☐ **RASERBLADE >> The System/Junk** >> [Pi=3.14 Records]
☐ **RONI SIZE/REPRAZENT >> Dirty Beats Remixes** >> [Talkin Loud]
☐ **AQUASKY >> Like This Remix** >> [Sonix Records]
☐ **STUDIO 4 >> Do What U Do/12.00am** >> [Frontline]
☐ **NICO & RUKKUS >> Defender/Hyperspace** >> [No U Turn]
☐ **TEE BEE >> Let Go/Deception** >> [Subtitles]
☐ **SWINGSET & J WARREN/DEL MAR THE RIVER OF ACTION** >> [ism 'assive]

MUST HAVES >>

FEB 2000 TICK LIST
ALBUMS

DRUM AND BASS
- ☐ **MC CONRAD >> Vocalist** >> [Good Looking]
- ☐ **LTJ BUKEM >> Producer 1** >> [Good Looking]
- ☐ **ED RUSH & OPTICAL >> The Creeps** >> [Virus]
- ☐ **PRESSURE RISE >> Focus** >> [Aspect Records]
- ☐ **DJ HYPE >> In The Mix 'Volume 2'** >> [True Playaz]

RUB A DUB
- ☐ **NOISESHAPER >> Prelaunch Sequence** >> [Different drummer]
- ☐ **FUGITIVE ELF >> Soulbound** >> [Metromole]
- ☐ **VARIOUS >> Recliner** >> [Smugg]
- ☐ **JIMPSTER >> Jimster Live in Japan** >> [Sound of Speed]

DEEP HOUSE & TECHO GROOVES
- ☐ **CIRCULATION >> Abstract Funk Theory** >> [Obsessive]
- ☐ **BLAKE BAXTER >> Dreamsequence 3** >> [Tresor]
- ☐ **ORGAN GRINDA >> Creative Combustion** >> [Pro-jex]

CROSSOVER/ALTERNATIVE
- ☐ **BURNT FRIEDMAN >> Plays Love Songs** >> [Non Place]
- ☐ **MICROSTORIA >> Model 3, Step 2** >> [Thrill Jockey]
- ☐ **FLIGHTCRANK >> Beyond All Resonable Doubt** >> [Copasetik]

HIP HOP
- ☐ **KUTMASTA KURT >> Masters of Illusion** >> [Rapster]
- ☐ **GRAND AGENT >> By design** >> [Groove Attack/Superrappin]
- ☐ **E.L.E.M.E.N.T.Z. >> Neon Versus** >> [Different Drummer]
- ☐ **M-BOOGIE >> Laid in Full Chapter 2** >> [Groove Attack]
- ☐ **SKITZ >> Countryman** >> [Ronin] >> [Copasetik]

NU BREAKS
- ☐ **10 KILO PRESENTS >> Music For All Persusions** >> [10 kilo]
- ☐ **T POWER >> Long Time Dead** >> [Botchit & Scarper]
- ☐ **HARRY K >> The Reluctant Barber** >> [Hydrogen Dukebox]
- ☐ **SURREAL MADRID >> No More Boom Boom!** >> [Fused & Bruised]

BEATS, JAZZ, DOWNTEMPO,
- ☐ **FAUNA FLASH >> Fusion** >> [Compost]
- ☐ **VARIOUS >> Tribes Of Da Underground Vol 6** >> [Infracom]
- ☐ **BROADWAY PROJECT >> Compassion** >> [Memphis Industries]
- ☐ **SPEEKA >> Bespoke** >> [Ultimate Dilema]
- ☐ **VARIOUS >> Brazilian Beats** >> [Mr Bongo]
- ☐ **VARIOUS ARTISTS >> Stone, Scissors, Paper** >> [Play]
- ☐ **RAE & CHRISTIAN >> Sleepwalking** >> [Grand Central]
- ☐ **IAN SIMMONDS >> Return to X** >> [K7]
- ☐ **WAGON CHRIST >> Musipal** >> [Ninja Tune]
- ☐ **MING >> Red** >> [Hombre]
- ☐ **VARIOUS >> The Stable** >> [Hertz]

MUST HAVES >>

beats, breaks, jazz, downtempo

FAUNA FLASH>
Fusion (Compost)

'Liven up da sound of swound, yes da Fauna Flash is around' the vocals open proceedings and Fauna Flash are certainly around. Three years on since their debut 'Aquarius' the German duo congregate to fuse every music under the sun into one of the freshest albums you're going to hear. Sugar B, still chatty after his '&' Produkt album on Kruder & Dorfmeisters G-Stone label, chats 'bout 'Mother Nature' a low end easy beat dub crossing, coasting you along before the gear change. 'Percussion', Brazil street party vibe dressed in colourful costume, letting off fireworks while everyone is dancing, which is the only thing you can do to this dance floor piece. 'Free' carries on in the same vain, laden with vocals sung by Deidra Jones (new age Diva), a chunky beat and bass sound still with music and melody. 'Tel Aviv' comes in to change direction into a jazzy house mood while 'Alone Again continues' taking things back down again after the high energy of the first offering of tracks. House, drum and bass and jazz is the main order, with a hip-hop track 'Question' featuring Aphrodelics finishing off this multi-musical collage of delights, structured to flow from start to finish. Fauna Flash have done themselves and their country proud and with so many influences musically worldwide evident, they'll struggle to find any wise music follower who isn't feeling like a bit of 'Fusion'. (Chris) **5/5**

VARIOUS>
Tribes Of Da Underground Vol 6 (Infracom)

Deep and soulful grooves from labels such as Inertia, Blue, 2000 Black and Yellow, all whipped up by Soulpatrol's Michael Rutten. Showing us what a great year 2000 has been for music, artists like Hefner, Silent Poets and Maurice Fulton head up the top cast list providing both moody instrumentals and vocal gems. As ever rare tracks like the 4 Hero remix of 'Ultra Nate' and the unreleased (of course) 'Birdsong' by Underwolves make this essential for those seeking the rarest of downtempo beats and jazz tinged aromas.
(The Consultants) **4/5**

SPEEKA>
Bespoke (Ultimate Dilemma)

Well, well, well. Can or should it be done? Covering a Clash tune on an LP?
Mmm....Promoters to the influential Scratch night at the Scala, Matt Smooth and Rob Mac deliver an LP that may confuse the monthly heads. Encompassing everything from folky strings on 'Powder Blue' and 'Fall Fall', early acid jazzy grooves on 'Bitter Twisted Tongue' and the soulful vocals of Alison David on the oh so wonderful 'Don't Go Messin' (faded out too early it would appear on here). Definitely the sound of the capital right now. The right sound! It dips into everything happening out west and what better way than that cover of 'London Calling'. A top performance from Valerie Perkins, sounding like a woman in complete control of this classic. Tied by no rules the Speeka guys deliver a musical breath of fresh air. (The Consultants) **5/5**

VARIOUS>
Brazilian Beats 2 (Mr Bongo)

It's raining hard outside, so what better time then to release the follow up to last years successful Bongo compilation. The title gives it away really. 14 slabs of Brazilian dancefloor chops that will bring warmth to any grimy day in England. Once again Masters At Work feature, while other highlights include 'River Ocean', 'Toquinho', 'Os Ritmistas Brasileiros' and of course the classic 'Ronie e o Central Do Brasil' doing exactly what it says on the tin.
(The Consultants) **3/5**

SPACER>
The Beamer (Pussyfoot)

2001 A Spacer Odyssey. Sorry had to use that. Spacer's back. Back from where I do not know. I'm guessing. We usually get a press release to do these reviews but there isn't one and all I . know personally is that Spacer's been around a while and this is the new LP. Happy? This is good stuff once again from the Pussies. High on atmospherics, cinematic strings and oh so sweet beats, 'Beamer' might be the LP to spread the Spacer word. Highlights include 'Houston' with its dramatic strings and percussion, 'Dark Fader's deep house beats and elsewhere funky beats prevail. A mix from left to right in styles, taking in jazzy breaks to funky house along the way. (The Consultants) **4/5**

VARIOUS ARTISTS>
Mosaic (Deroy)

If only this one was as easy to categorise as it is tolisten to. Aptly titled Mosaic, if you took everystyle of music from the last century put it in a blender you'd get this. Compiled by a set of producers, sublime vocalists and live musicians you can't deny this one's got soul. Breakin' down barriers as if they don't exist, this is fusion at its most literal mixing a whole host of styles to create a fresh sound. Is it hip-hop? is it trip hop? Is it? Jazz? Who cares, this one is as varied as they come and as exciting and faultlessly dynamic a compilation as you'll ever hear. It's funky from start to finish filled with chilled grooves and floor fillers alike offering something for everyone. With future projects and solo ventures planned Deroy look capable of making some serious waves. Anyone who says British music isn't inventive anymore stop looking at the top ten and start listening to this shit. (Scott Massey) **5/5**

VARIOUS>
Mastercuts Breaks (Mastercuts)

A little late out of the starting block for Mastercuts, this album dedicated to breakbeats and the selection contained is a little obvious (Funky Drummer, NT, The Champ etc.) but it nonetheless a selection of quality tunes, all tried and tested and much sampled throughout the years. The only gripe I had with it was the choice of the later re-edited longer and not-so-good cut of 'The Champ' and the strange re-worked mix of 'Hot Pants' (I'm Coming). Still, a wise choice for those fresh to breakbeats.
(Bombjack) **4/5**

VARIOUS ARTISTS>
Stone, Scissors, Paper (Play)

Tokyo style breaks featuring tracks from the likes of Depth Charge, Thievery Corporation and Takayuki Shiraishi. Bringing home the best in artists from around the world there is a heavy slant towards dub, breaks and a bit of quirkyness on the 12 featured cuts. Mr Kane provides the highlight with that exclusive DC track while elsewhere the sound is high on that big chill flavour. (The Consultants) **4/5**

BROADWAY PROJECT>
Compassion (Memphis Industries)

One way along the coast from Brighton is Eastbourne, the other Worthing. Famous for nothing more then a retirement spot for our grandparents, it's not the place to make get up and dance music. Stalled by illness Dan 'Broadway Project' Berridge found refuge in Worthing's salty air and his sampler. 'This ain't no party or disco' rather a collection of modern blues, heavy sounds and moody vocals. Take your time, prepare to wait and you'll be rewarded with a mix of songs that scan the musical spectrum from 'psych rock to space jazz'.
(The Consultants) **4/5**

IAN SIMMONDS>
Return to X (K7)

Ian Simmonds is back after a long wait since his 'Last states of nature' album way back in 1998. Sounds like he's been chilling out in his hometown of Brighton too much or trying to break down the barriers between jazz, dub and electronic music, well something like that anyway. As a founding member of The Sandals and a sometimes producer of early Leftfield and Pressure Drop tracks he's well versed in his craft. 'Return to X' is a long journey into dark jazzscapes and hard core lounge core, none of your cheesy tune in - drop out stuff here, you have to think and keep up all the way. Most of the tracks are pretty hefty weighing in at well over 6 minutes, each one a journey into unknown territory with a few surprises along the way. Only for the most ardent and patient new jazz lovers. (The Consultants) **3/5**

WAGON CHRIST>
Musipal (Ninja Tune)

Wagon Christ is all down to the strange mind of Mr Luke Vibert. Usually known for his disjointed brand of weird electronica and ambient moods, Vibert changes heads and delivers 'Musipal'. A collection of 13 tracks of sampled strangeness and way off-centre music that are all very warm and tightly produced. The album sits well on the Ninja Tune roster however, holding its own against similar releases by Amon Tobin and Dj Food. Ninja Tune seem very adept at finding this sort of funky, jazzy, hip hop, soul music that doesn't really fit into any category, do you dance to it? Do you sit around stroking your beard to it? Who knows? Maybe both. Whatever you get out of it though, it will be different each time the disc is spun and equally engaging. (The Consultants) **4/5**

RAE & CHRISTIAN>
Sleepwalking (Grand Central)

Messer's Rae and Christian return with their follow up LP to the highly acclaimed 'Northern Sulphuric Soul'. Once again the boys have shown an uncanny knack of bringing in loads of other great artists to guest, Bobby Womack, The Pharcyde and reggae band The Congos to name but a few. Overall the sound is fairly mediocre with no tune really standing out like many did on the last album. Bobby Womack proves to be the best freelancer with the excellent 'Get a Life' and 'Wake up everybody' adding a much needed edge to the music. Don't get me wrong, production is top notch and all the songs are masterfully constructed and soulful, but there seems to be something missing from the mix. Its all a little lacklustre and a couple of emotions short. (The Consultants) **3/5**

MING>
Red (Hombre)

Sounds like Bristol beats label, Hombre, is spreading its wings a bit and trying pastures new with the likes of Ming. Attempting a bit more sophistication than the usual rock steady Hip Hop and great breaks that they usually release on tap, Ming jumps straight into full song mode. Andy Keep, sometimes producer of triphopping headz, Earthling, has this time surfaced as one half of Ming. The other half is kept up by vocalist Jo-Kate Benson, a woman with a strong but eerie voice that fits nicely with the swanky, sleazy sound. Ming come across like a doped up Portishead, or at least like its lounge act sister, the one that moved away to experience depression in a warmer climate. The album Red definitely packs in the soundscapes and dark corners of the mind aplenty, production is top notch throughout and many of the sounds you won't of heard before showing that Mr Keep is still experimenting nicely. Although there's no standout anthemic tunes to hang the album on, all onboard compliment each other and make for a different listen. (The Consultants) **3/5**

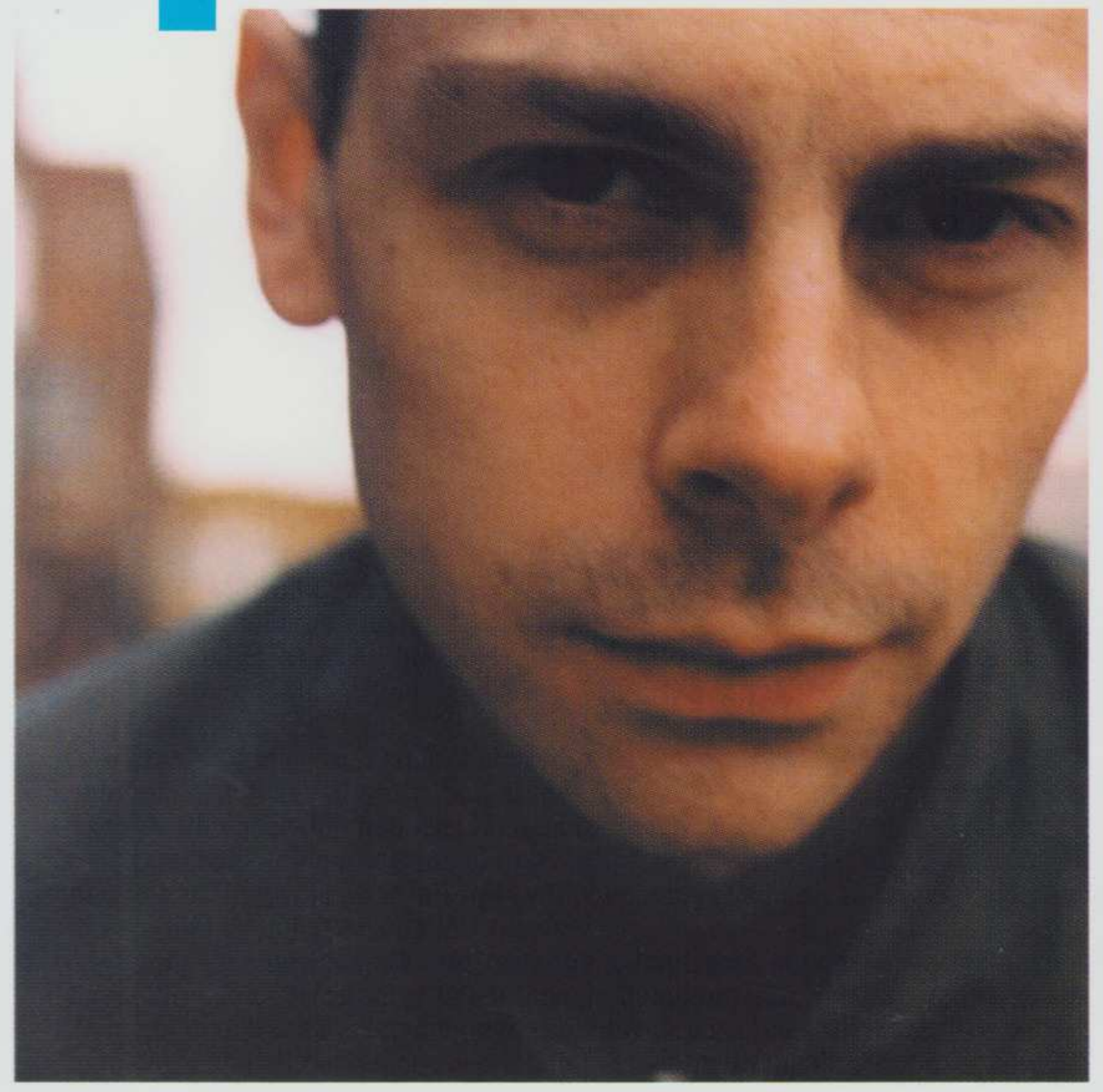
VARIOUS> The Stable (Hertz)

No longer is it necessary to have a 020 phone code in order to be making moves in music. In fact it's getting to be a hindrance. Labels like Grand Central, Twisted Nerve & Melodic have shown us their moves up north and down south on the coast, where labels and club nights seem to be starting up one a week, guys like Marine Parade, Tru Thoughts and Blue Juice are making a one way ticket to Brighton look tempting. The Hertz stable are another who have been putting out the odd twelve here & there and this LP brings together released and future music from the likes of 'F.R.D.R', Indian Ropeman, under the guise of 'Vendor', 'Mr Bird' and 'Phlabbly'. The compilations intro 'its time for us to present something we feel strongly about' is certainly true as every track is a winner. From jazzy electro, down tempo grooves ('The Naked Truth) to hip-hop beats ('Poppies') and even some soulful 2 step it makes for a rare and pleasant journey along some of the most diverse and freshest of sounds around. Humourous skits to boot as well. Where is Benny indeed!
(The Consultants)
4/5

>> The Consultants | Chris | Scott Massey | Bomjack

albums of the month

T POWER Long Time Dead (Botchit & Scarper) 5/5



T Power is probably most noted for his drum and bass working previous times, although the man behind the name, Marc Royal, has also covered future beats and electro under the Chocolate Weasel guise. Now he's come full circle, integrating hip hop, nu skool breaks and throwing in elements of house and drum and bass for good measure to produce 'Long Time Dead', an album that has taken one and a half years to complete.

So what made you decide to produce a slower breaks album?
"The first breaks stuff I did for Botchit & Scarper was going to be the Chocolate Weasel stuff, it came from there. I scrapped about one and a half albums' worth of material. I wasn't happy with some of the tracks and was chasing up a few dead ends. It's the longest I've ever spent on an album. The first was done in about two weeks!"
"I was almost coming full circle. When I started out I was making breaks. I was into hip-hop and I came from raving, but didn't have much of a musical grounding. The first things I knocked out were plinky plonky rave tunes. As I developed my sound over the years, it sped up and it ignored the pianos and things for bass. The musical thing came back round, but it got to a tempo when I felt it kind of imploded a bit."
Commenting on other reasons for the delay in finishing the album: "It took a bit of time getting the people I wanted to work with. I knew Si Begg; we were both at Ninja Tune. We hooked up from time to time and it's always been in the back of our minds to do a track together."
Si Begg features on the more melodic electro-style 'I Like That', but the album also features more rapping from Blade on the dark and moody 'Dangerous' and another track tastefully entitled 'Wanker'.
"Blade was someone I hooked up with by bumping into DJ Vadim. He gave me an EP that Blade was on and it blew me away. Blade liked our stuff and came over and did a couple of tracks for us."
Is there anyone in particular that 'Wanker' is about?
"Everyone knows someone they think is a wanker. That's what it's about. Although, I didn't write the lyrics, Blade wrote them!"
Is there a tongue-in-cheek element to your music?
"Yeah. I'm trying to get a bit of humour in there, so it's not so serious. I went through a period where I was very heavily into conspiracy theories. It became a new religion for people, they need a reason for why the world is so fucked up."
The album seems to have quite a sinister sound on a lot of the tracks was this planned?
"It's something I can't get away from. To me [the album] sounds really sweet! In some cases it's 'Aaaahh, that's a bit cheesy!' but it's tough to say. After a while you stop trying to express what your sound is and it pours out naturally. That's obviously who I am. I can't make straight-forward music, it's not in me."
The breaks are a strong element on all the tracks, combined with some dirty bass lines on tracks such as 'So Long And Thanks For All The Fish' (a nod to the author Douglas Adams), 'Kool And Deadly' and 'Set Levels To Insanity'. Do you put a lot of effort into programming these?
"I like to have the drums sound raw. I kind of started polishing my sound out too much with 'Police State', so I made a concerted effort to make stuff sound gritty. Sometimes it's right to really heavily polish something, but you've got to have some kind of edginess to it. Obviously hip hop was famous for being very badly produced music, but purposefully."
'Running', has a strong two-step garage sound to it. Is that a style of music you want to make?
"That wasn't intentional. That was what felt right with her vocals. When she originally did it over a track, I thought 'I've got a bass line and groove that work better with the vocals."
The collaborations with vocalists and the musical edge to the tracks provide a nice balance to the harder dance floor tracks on the album. Is this a direction you're going to continue to head into and what are your views on the dance scene?
"I really can't take going out and having my head drilled with bass lines all night. I've been there and done it, did the drugs, ate the pie, bought the t-shirt. I need more depth and personality to my music. I hear very little humanity in that music and there's no excuses for it any more. It's easier now than it has ever been to get your electronic music to sound organic."

(Dazzler)

FAUNA FLASH Fusion (Compost) 6/5

FLASH GITS OR FLASH IN THE PAN? The Compost artists get the grilling of their life, on the new album, direct from hometown Munich.

FLASH IN THE PAN! What's your staying power and what will make sure FaunaFlash stay around for a long time?
Hard Question. I think that we managed to develop our own original voice. That is something that is very hard in Dance because everybody is so influenced of everybody, and uses similar equipment. We try to do good music that has its life in clubs as well as in living rooms and cars. The staying power of course is that you do something that you believe in. That is the true motor of our work. For the future we try to stay as open minded as possible to do interesting music that doesn't bore us.
How would you say being from Germany has inspired you or held you back?
It is good to be in Germany especially in Munich. It is very cut off from the rest of the UK scene, that lets you enough time and space to develop your own vision. Of course it is very inspiring to be somewhere where you are constantly around interesting projects, but we travel a lot a so we get to meet enough inspirations on the way.
FLASH GORDON! Are you super heroes, do people in your hometown look at you like you're famous?
Definitely No. We are still in a very low profile-scene. And we like it. Doing this is not about stardom or fame. It is more about the art form we like to bring to as many people as possible. Wouldn't it be great to turn on the radio and to hear real music and not some marketing-strategy making it big?
The album has a worldwide feel about it, what countries does it draw influence from and what countries are appreciating the Fauna Flash sound?
We are influenced by all the places we travel to when we DJ. Last year we've been to Istanbul, Tel Aviv, New York, Toronto, Vienna, San Francisco. They all leave their mark in our music. We see a big growing crowd in North America. UK of course is up there too but we think and see that our music and the sound of Compost is a worldwide phenomenon.
FLASH PHOTOGRAPHY! Do you have creative control over album sleeve artwork? It's presented with some rather nice photography. Do you think that's important or is it just the music that counts?
The pictures are by the J^rg Koopmann out of Munich. The front / inner picture is the foyer of a concert hall in Sao Paolo, Brazil. We did the complete cover design ourselves together with the photographer and the Compost-graphic guy. We think that the way you wrap your music is also a statement that has to do with the music.
How does 'Fusion' compare to your previous album 'Aquarius', what has changed?
'Fusion' is different in many ways to 'Aquarius'. We had many musicians that contributed something to this record. They are a definite part of this fusion and we tried to incorporate the many styles of music that we like into the record. Working with vocals is a very new experience to Fauna Flash.
FLASH FLOOD! The natural disaster is the end of the earth, what track would be playing at the worlds end?
Something by Art Blakey, Weather Report or Miles Davis
What are your biggest influences musically and what people?
Musically we are influenced by everything that is connected to Jazz and Black jazz, also we love Brazilian music, funk and soul. Contemporary music is very inspiring at the moment from hip-hop to house, d & b and techno.
People: Art Blakey, Ahmad Jamahl, Miles D., Nile Rodgers, Sabu Maritnez, Masters at Work, Jazzanova, West London crew
FLASH GITS! Are you party animals who like to stand out in the crowd or are you more quiet and prefer to stay out of the limelight?
We are more the second type.
What's the strangest 'fusion' of music forms you would like to see? What music forms have created 'Fusion'?
We try to stay as open as possible. As long as there is soul in the music we'd like to see the fusion of all styles into something new. The music forms that created 'Fusion' are Dub, House, Latin, hip-hop, Drum & Bass, Jazz and all related styles. We like to listen to them as just music.

(Chris)

quannum mc's live...

... and direct with conversation... (and a puppy)

Interview/words/photos by Daniel King. The Consultants.

Getting a chance to go and interview the likes of DJ Shadow and the whole Quannum MC's crew prior to watching their 'Soulsides Reunion' live show, is like being granted an audience with the Beats Pope and his Hip Hop Cardinals, basically a big deal in my book. I've been a fan of DJ Shadow since his earlier Mo Wax releases and a follower of the Solesides cuts simply because he produced some of them. So finally meeting up with any of them was going to be very cool.

This time around though, they're playing for a different team, Ninja Tune instead of Mo Wax, but hey, who cares? This is Quannum and DJ Shadow is like..DJ Shadow..no problem!

"DON'T ASK ANY SPECIFIC DJ SHADOW QUESTIONS."

"What?"

"Well he's part of the Quannum MC's and they're all here together, so no questions aimed just at him."

"Ok..No problems I'm sure they've all got a lot to say."

"Oh, and don't mention anything about Mo Wax"

"What?"

"Well, that was then this is now, blah-de-blah."
Ok, ok! I suppose the press officer is just doing her job, protecting the boys and me from any uncomfortable silences and Hip Hop grimaces.

So armed with my very best, 'who influences you musically?' and 'How did you all get together?' questions, I head on down to the Concorde 2 on a sunny Brighton day.

On arrival I keep my eyes open to see what looks like all five main members of the Quannum Projects crew ready and waiting for interview duties. As I move to greet Ninja Tune's Vez, I catch the end of conservation she is having with Shadow:

"Really, I don't want any more interviews where I'm asked all the questions, " a slightly annoyed Shadow quietly points out. Strike off ' So when's Endtroducing 2 coming out?'

Luckily they all seem in a good mood, despite their recent arrival in the UK, a gig in Manchester the night before and their long drive down to the south coast during the day. So back to basics!

BP: How does the Quannum set-up run when you're all so busy doing different things?

Gift of Gab: Quannum is the crew, Quannum is DJ Shadow, Blackalicious, Latryx. Quannum Projects is the label, which is also all those same entities, Quannum the crew exist as artists, Quannum Projects is the record label.

BP: Sounds busy and complicated! How often do you all manage to get together and do Quannum stuff?

Chief Xcel: Well Quannum is something that we're all involved in so it's not like we get together for like say, a Quannum week, we talk to each other on a daily basis.

BP: So it's not like some kind of Spice Girls set-up where you do your own things for the rest of the year and then get together for a Christmas single?

Shadow: Actually it's very similar to the Spice Girls set-up!

Gift of Gab: Yeah but we don't do Christmas singles, we only do Easter singles!

BP: The whole Quannum sound is pretty unique even for the West Coast, do you ever cross paths with any of the more mainstream rappers?

Chief Xcel: Well the whole West Coast is pretty much a unified front at the moment, we do a lot of work with Jurassic 5, Dilated Peoples, Hieroglyphics. It's really good 'cause a lot of artists all support each other, even on the East Coast with artists like The Roots it's all unified.

BP: Do you ever cross paths with people like Snoop, Dr Dre, Eminem? You don't all hang out together in some West Coast rappers bar?

Shadow: Nah, I saw Dre one time in front of a hotel. Dre is really one of my idols, I'd really loved to have had a talk with him but he was with a lady so I thought I'd better not go up and introduce myself.

BP: Reading the record sleeve notes to 'Solesides Greatest Bumps' it seems that record collecting is a very big part of the whole Quannum thing. Have you had a chance to have a dig in the UK yet?

Chief Xcel: Nah, soon as we landed we had a gig, straight to Liverpool, then onto Manchester the following night.

Lateef: Actually, we had a quick look yesterday in Manchester.

BP: Do you think the UK is good for finding records these days, quite a few people seem pretty clued up on the whole record collecting thing?

Shadow: I don't come out here expecting to find a £2 copy of some original, first issue soul rarity...it's more about finding things that you can't find back home. Just cheap, the cheaper the better, I mean you can sample anything so we go for whatever's cheap.

BP: Do you have any record shop tactics? Get to the best rack before your mate does?

Shadow: To me it's not so much of a competition. To put record collecting into its context, we all met at KVS radio, well technically. When X and Tom first went to the station it was for the hip hop show back in 1990 and me going up there, 'cause I had been listening to the show for quite a while, to play mixes and stuff. I'd taken the whole library they had there for granted. They looked through the jazz stuff that I had never looked through and anyway, to make a long story short, a lot of our first experiences together where when we used to hang out at concerts and that.

BP: Have you ever had a fight over a record?
Shadow: There have been a couple of situations, I mean between us it was never physical, it was the type of thing where back in the day everyone had their own philosophy about digging for records and I think if I could just sum up, my personal philosophy was that I liked to talk about it and I'd like to share what I'd found and talk about it all the time. I think Tom in particular was much more secretive and didn't want to talk about it. There was one time I was digging with a friend, I was finding a lot of records and he wasn't finding many at all. I found this really rare record cheap and he had actually bought it previously, I'd never seen another copy of it since. For me it's not like getting every record, it's just about getting stuff you like.

BP: Where do you stand on stuff like MP3, do you thinks it's a good thing for the industry?

Chief Xcel: In terms of stuff like Napster, on one hand I think it's cool for a lot of groups who may not get their music heard in other ways, it's an excellent global exposure tool. The problem I have with it I feel like people are transmitting my music over the internet but like radio or television, there needs to be some sort of way of compensating those artists for the use of their copyright in the same way as if their records are played on Radio 1 or MTV. I just think right now there's no structure in place to deal with it.

BP: What about the future of music? Do you think more and more people will get into making music at home with all the software and computers available these days?

Chief Xcel: Yeah, totally. As technology increases so fast, records will be easier to make right in your own home.

Shadow: There's only going to be so many people that have the inclination to do it, I mean it was obviously a lot easier to record music in the eighties as opposed to the fifties but probably the same percentage of the population were doing it and besides, just like now people are saying how Hollywood is in trouble because people can go out and film a movie in digital. There's always going to be a situation where Hollywood is just going to inject things into the things they do. I mean they're always going to have the first crack at technology, it'll probably be the kind of thing where they're making 3D movies and everyone else is making normal movies.

THERE IT IS! ... IN THE FRONT ROW. BEAUTIFUL!

CUT TO THE GIG>>>>>>>>>

Due to Sunday licensing laws the Quannum gig starts at the respectable time of 8.45pm and needless to say the place is heaving with a sold out capacity crowd. This is going to be a purely turntable and voice led show with four decks and three microphone stands barely filling the stage area, no live instruments here.

Big entrances are difficult at the Concorde 2, there's nowhere to come 'big' from, so instead DJ Shadow, minus his trademark woolie hat, ambles casually onstage and greets the crowd. As some kind of seaside compare for an end-of-the-pier show, Shadow drills the crowd on what is to follow in this evening's proceedings. Crowd participation is high on the agenda tonight, as the MC's vocally limber up backstage, Shadow conducts his own version of a large pub quiz where he seamlessly mixes through 10 of the best UK Hip Hop tracks that happened to be in his box. A guy in the front row manages to name three of the tunes and wins a copy of Brainfreeze (DJ Shadow and the Cut Chemists new 12") for his troubles.

Meanwhile, Chief Xcel, a great chunk of DJ and producer who you wouldn't mess with on any dark evening, appears on the second set of decks and proceeds to blow the roof off with a thundering bass line.

Hyping the crowd up even further, the sound of Lateef the Truth Speakers voice booms over the PA somewhere offstage in preparation for the crew's appearance. Lyrics Born is the first to meet the crowds appreciation, he struts on wearing a large North Face puffa and a cheeky grin, looking something like a friendly Eskimo that pulls kung-fu poses for the crowds pleasure. Next up is Lateef, who, wearing an equally huge smile joins his mate onstage, closely followed by Gift of the Gab, another big guy who completes the circle of the Quannum five. After introductions are made to let the audience know exactly who they are dealing with, it all kicks off into pure Hip Hop excellence. The crew run through their greatest tunes from the Spectrum collection, which of course the young Brighton crowd lap up with arms raised and the odd pogo. A few solo masterpieces from the archives of Blackalicious and Latryx are played out and allow those not concerned to grab a break and some much needed water out back. Often gigs are a lot of shouting and original lyrics are often lost through the loud PA and the over excited speed of the MC, the Quannum crew are different. You get to catch the words with precise and clear rapping, the three MC's do their art form proud. Gift of the Gab also entertains and shows why he's worthy of his title with a breakneck accappella of an older Blackalicious track. All in all you can't fault the Quannum crew on their live show, it's packed with energy that keeps the crowd pushed to the front for the entirety of the show and of course when you've got tracks produced by some of the worlds greatest Hip Hop exponents you can't really go far wrong.

THE SOULSIDES REUNION SHOW SET LIST

Intro - DJ Shadow and Chief Xcel
Lyric Fathom (Intro)
May I (If I May Remix)
I Changed My Mind Remix (Spinna Mix)
Entropy
Divine Intervention
Latyrx
Clockwork
A26
Send Them - Lyrics Born
Rhymes For The Deaf Dumb And Blind - Blackalicious
Lyric Fathom - Blackalicious
Fully Charged on Planet X - Chief Xcel, Gift of Gab and Lateef
The Quickening - Lateef
Bumpin' Contraption - Latyrx
Aim For The Flickering Flame - Latyrx
Say That - Latyrx
I Changed My Mind - Lyrics Born
Hardcore (Insrumental) - Hip-Hop DJ Shadow
People Like Me - Joyo Velarde
Swan Lake - Blackalicious
Lost In The Feeling - Latyrx
Lady Don't Tek No - Latyrx
Do This My Way - Blackalicious
Storm Warning - Latryx
Deception - Blackalicious

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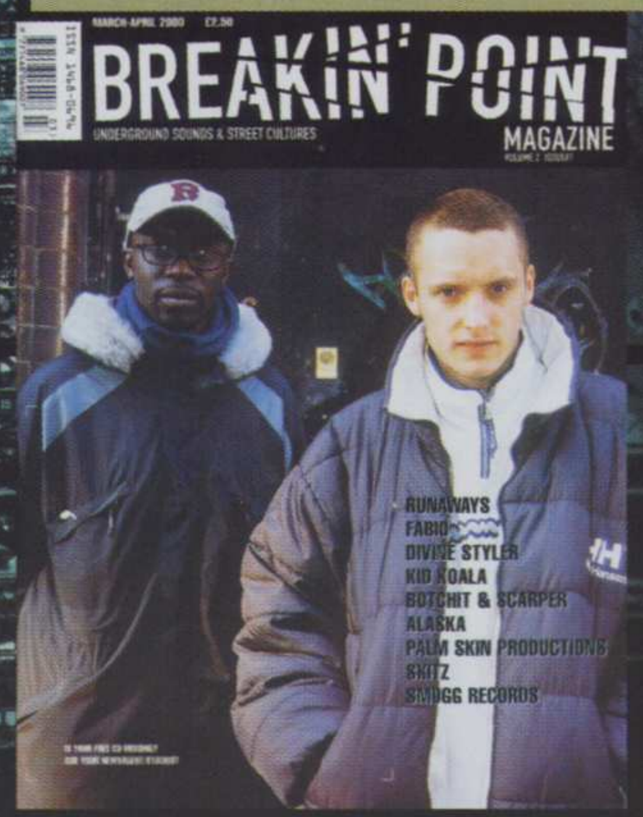

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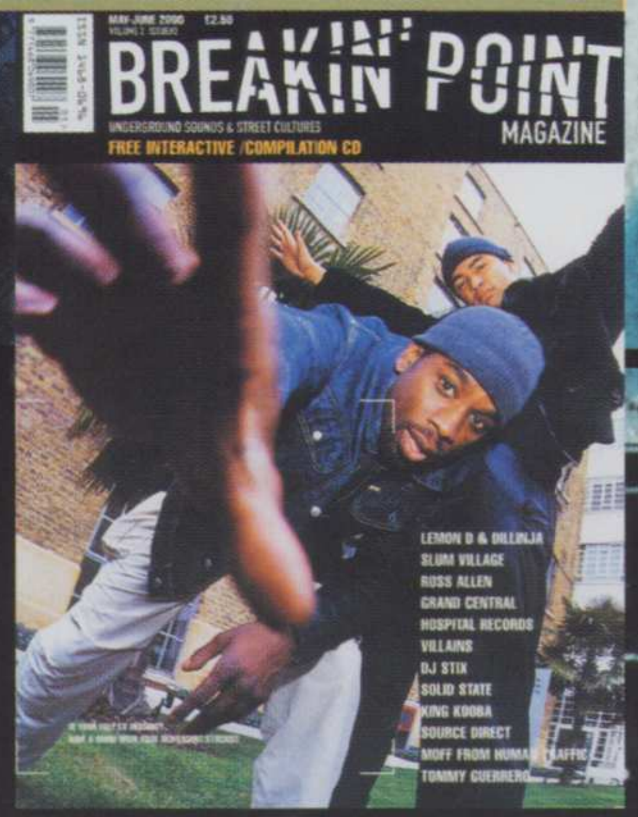

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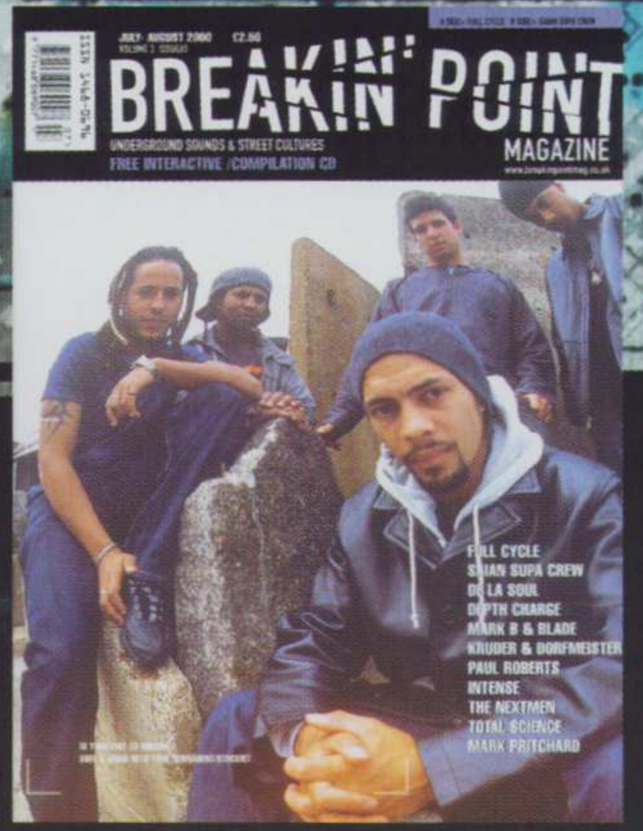

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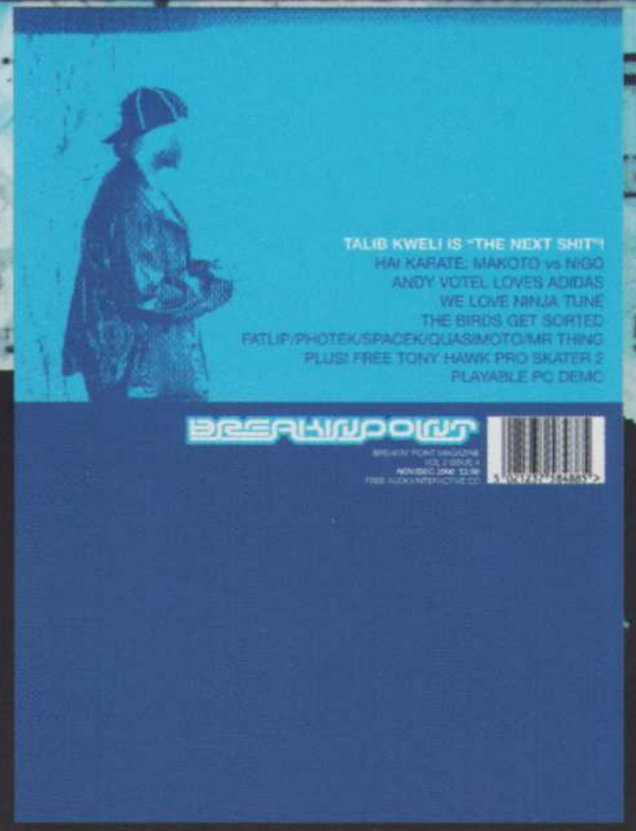

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